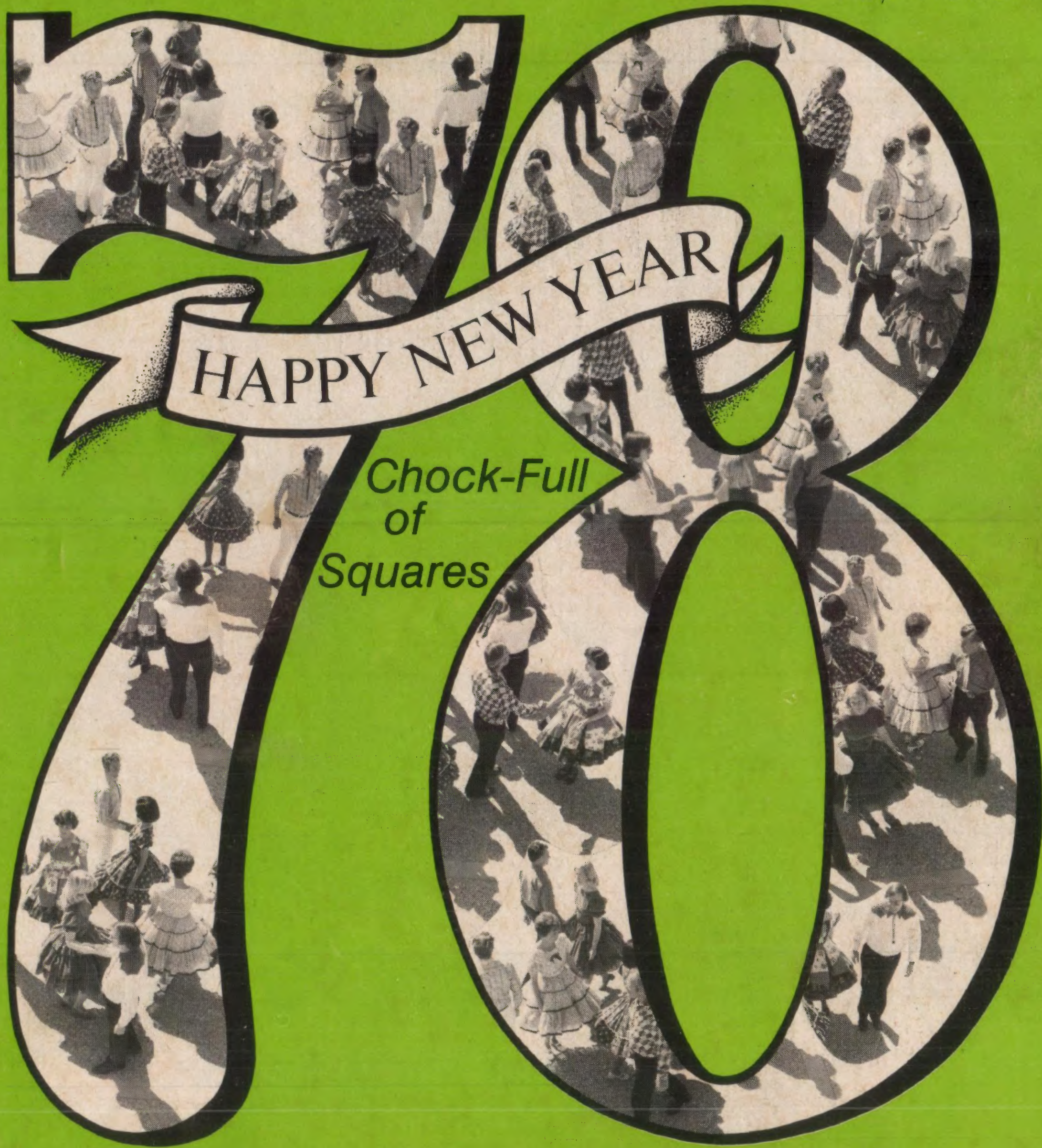


SQUARE DANCING

JANUARY, 1978

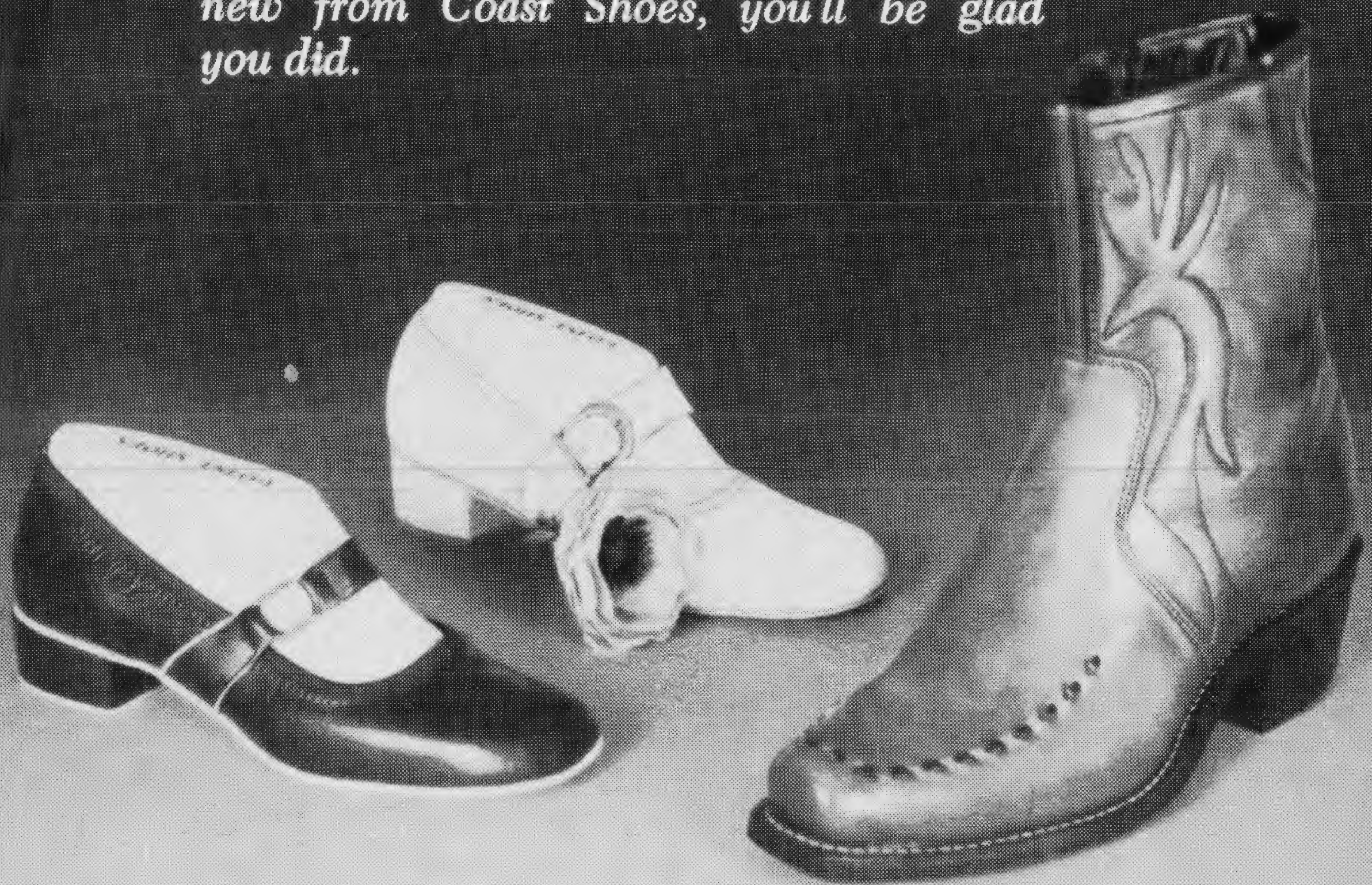
75¢ PER COPY



official magazine of The *Sas in Order* AMERICAN SQUARE DANCE SOCIETY

COAST SQUARE DANCE SHOES AND BOOTS, the sight of Elegance, the feel of Quality.

The elegance and quality of our #548 boot plus the Ringo and Billie are only a small part of Coast's family of square dance shoes and boots. So stop by your nearest Square-dance or Western store and see what else is new from Coast Shoes, you'll be glad you did.



COAST SHOES Inc.
LOS ANGELES, CA.

CL
The
the

Sol
Ho
Car
Lt.

A f
Nav

Col
Blu



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I received 67 telephone calls during the last year as a result of my listing as an Information Volunteer in this area and danced with many visiting dancers. This is a fine service; keep it up.

Jim O'Hearn
Quincy, Illinois

And we want to thank you and all the other Information Volunteers for the help you give to square dancers.—Editor

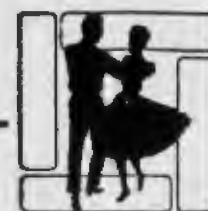
Dear Editor:

Three cheers for the letter from Paul and Jewell Lettner (October issue of SQUARE DANCING)! The short square dance dresses do look quite ridiculous on almost everyone. There is nothing wrong with trying to look like a ballet dancer if one has the figure and face of a ballet dancer. Even so, a square dancer is

supposed to look like a square dancer. (I'm skinny but I'm not sweet 16 and I know I look ridiculous, to the extent of being selfconscious, (Please turn to page 47))



- 5 Hot Line — Late News
- 7 As I See It by Bob Osgood
- 9 Quarterly Movements
- 11 What Are They Dancing?
- 13 A Family Portrait
- 16 Discovery
- 18 Take a Good Look
- 19 The Dancers Walkthru
- 22 Square Dance Diary
- 23 Roundancer Module
- 24 Paging the Round Dancers:
John and Harriett Libertini
- 25 The Callers' Textbook
- 28 Contra Corner
- 29 Ladies on the Square
- 30 Style Lab — Crossfire
- 32 National Convention
- 33 Round the World of Square Dancing
- 37 Callers/Teachers Workshop
- 46 Caller of the Month: Lem Smith
- 54 On the Record: Reviews
- 74 Square Dance Date Book
- 78 Fashion Feature



SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXX - NO. 1

Published monthly for and by Square Dancers and for the general enjoyment of all.

Copyright 1978, Sets In Order, Incorporated
All rights Reserved. Written permission to reproduce articles and artwork with credit to The Sets in Order American Square Dance Society will gladly be given to clubs, associations and area publications.

Membership \$7.00 per year includes
12 issues of the Official Magazine

PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

GENERAL STAFF

| | |
|-------------------------|------------------------|
| Editor and Advertising | Bob Osgood |
| Editorial Assistant | June Berlin |
| Dancers Walkthru | Becky Osgood |
| Processing | Joy Cramlet |
| Circulation | Mary Mayor |
| Art Consultant | Frank Grunden |
| Photographic Consultant | Joe Fadler |
| Art Advisors | Chas. Dillinger Assoc. |

Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434

*This
is
the*



between you and your audience

*Your sound system is the connection between
your natural talent...*

your investment of time and training...

your dreams of a calling career...

your ambition to be the best in your field...

*and the assembled dancers, attracted by your
reputation, anticipating the fun your professional
skills can bring them.*

*Please don't short circuit your program with an
audio presentation that obscures your image.*

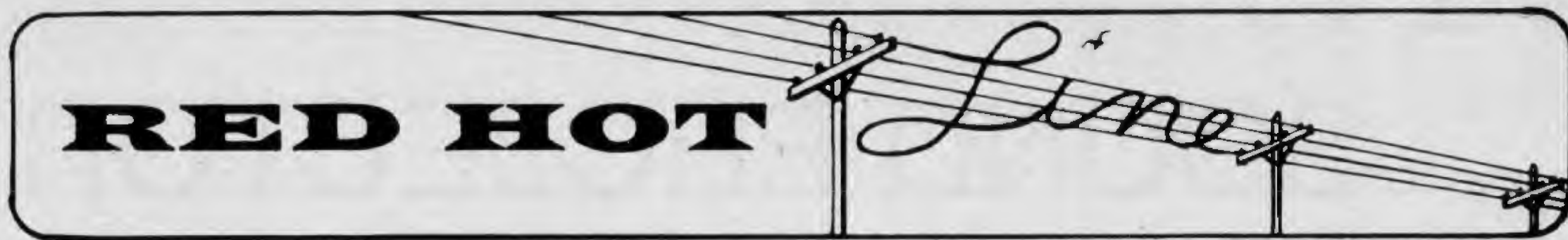
*Please don't short change your audience with
less enjoyment than Newcomb's ultra-modern
equipment can now provide.*

YOUR SOUND SYSTEM IS MORE THAN A MACHINE. Sound is a major part of what you are to your dancers. While they're dancing, they seldom see you, but always hear you. The true professional can never afford to appear and be heard at less than his professional best. That's why Newcomb designed the new T Series systems for you—unquestionably the most advanced equipment produced for the caller today. Too, they make your records last much, much longer. And,

remember, sound quality and equipment weight are related. T Series units are not an ounce heavier than is needed to do the job you want them to do. So don't risk your reputation for the temptation of a little more convenience. That means including Newcomb's new loudspeakers in your system. Neither your old loudspeakers nor the old horns you find nailed to the rafters in some of your halls can even begin to take advantage of your T system's potential. Bring your own. Newcomb has put forth more effort and taken more care than anyone to match all components for maximum performance, to give you the operating features and sound quality you need to protect your image, to protect your status, to promote your stature. Accept all the help you can get...and take your pick of the return engagements offered to you.

NEWCOMB®

NEWCOMB AUDIO PRODUCTS CO. F.O. Box 4476, 12881 Bradley Ave., Sylmar, CA 91342
For free catalog, address Department SIO



CALLERLAB ELECTION: Reelected to Board of Governors, Al Brundage and Bob Van Antwerp. Put into office for the first time: Curley Custer, Herb Egender, Deuce Williams, Bob Yerington.

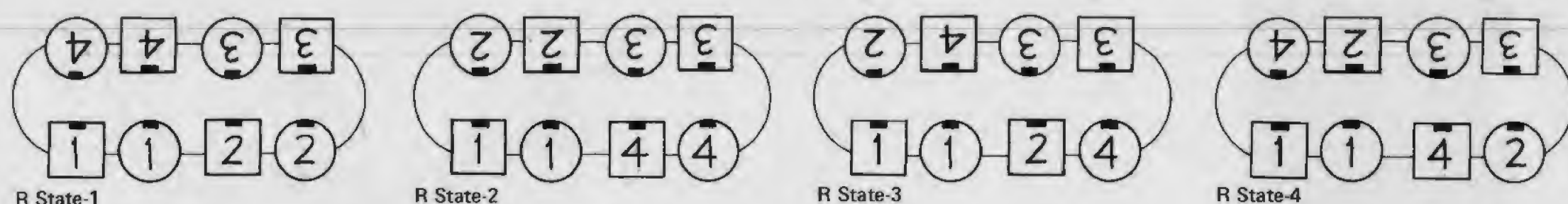
STAMPS & THINGS: The United States Postal Service has announced a four-stamp commemorative set to honor American dancing. Date of issue and the forms of dance to be honored have not yet been announced....

COMING ISSUES: The February issue will feature callers' schools. March '78 (copy deadline January 10) Big Events 1978 -- festivals, etc. April issue (deadline February 1) will be Summer Vacation Institutes 1978. Send in your listing....

PREMIUM RECORDS: We are processing the orders as quickly as we can. Please be patient, we will get to your order shortly.

OVERSIGHT DEPARTMENT: The gremlins in our paste pot omitted an important illustration from last month's Textbook chapter by Bill Davis. The diagrams that should have appeared on page 29 are here. (Sorry about that.)

FIGURE 1. Four possible Rotation States



PREFERENCE POLL: The ballots coming in in the last few days indicate that these are the tops in singing calls and round dances:

SINGING CALLS: Some Broken Hearts Never Mend, Texas Woman, Luckenbach Texas, El Paso City (Hi-Hat), Rockin' In Rosalie's Boat. **ROUNDS (A=Advanced):** One More Time, Tuxedo Junction, Maria (A), Tips of My Fingers, Games Lovers Play (A).

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

To change or correct your address

Attach the label from your latest copy here and show your new address to the right—include your zip code. Cut out on the dotted line and send both to us. Thank you!

Name _____

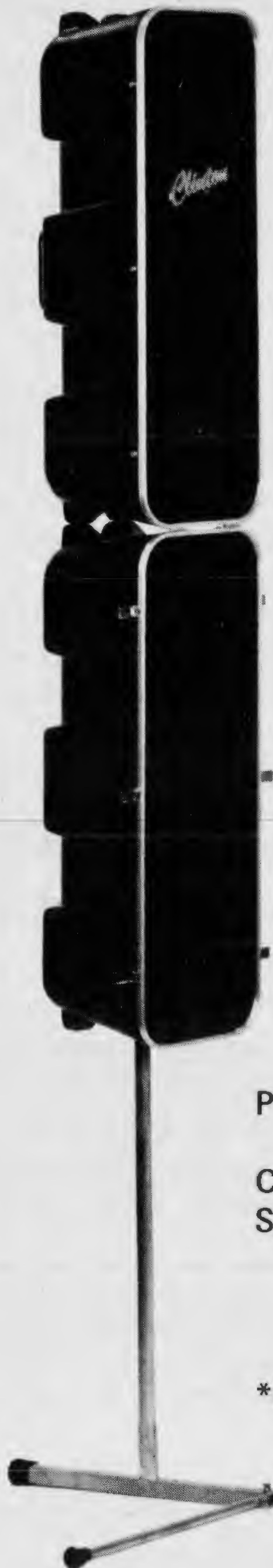
Address _____

City _____ State _____ Zip _____

THE NEW X-95 SOUND PROJECTOR

The novel lightweight transducer which out-performs all other loudspeakers, folded horns, and sound columns.

- Extremely efficient — Tilts to beam voice and music over a wide horizontal angle directly to the audience without echoes.
- Wide frequency range — Faithful music, clear voice reproduction.
- 4.8 Ohm impedance
- Light — Only 28 pounds
- MOLDED DESIGN*
Permits separating column halves in use.



PRICE \$242.00
Add \$10.00 for shipping
COMPLETE WITH
STAND AS SHOWN

*Patent Pending



Clinton
INSTRUMENT CO.

Box 505, Clinton, Ct. 06413

Tel: (203) 669-7548



AS I SEE IT

bob osgood

January, 1978

WE SEEMED TO HAVE opened a Pandora's box of wisdom and trivia when we put out a call for "world records" in the field of square dancing. It's obvious that we've only touched the surface, for each week we hear about somebody who is the tallest, the oldest or the most something-or-other.

For example, as active square dancers who among you can exceed the number of grandchildren and great grandchildren claimed by Rosie and Shelley Coon, Mountain View, Oklahoma? Their record is 55, at last count. As to height — the tallest is a dancer in Anderson, South Carolina, who stretches out to 6' 11", but that's not all.

Some sort of a record goes to Jacob and Ruth Zang, Shermansdale, Pennsylvania. The Zangs have attended 13 National Conventions, have been square dancing since 1945 and have subscribed to Sets in Order (SQUARE DANCING) since its second issue. Jacob is 85 and Ruth a young 81.

The Walkers of Endicott, Washington, are a four-generation square dance family — the children, Robin (14) and Tommy (5), parents Jerry and Molly, grandparents Ralph and Eileen and great grandparents Edith and Fran Hanson. Also, for good measure, Uncle and Aunt Nadine and Sharold Hamilton.

☆☆☆

Almost as soon as the November issue began reaching homes of square dancers, we started getting mail. Thinking toward the future and trying to guess what square dancing will be like in the year 2000, has caught the imagination of a great number of dancers, callers and leaders. Evidently others have done considerable thinking on this score long before we aired our concerns — now we're beginning to hear.

You can expect to read quite a bit on this

subject in the coming months. "What can we do to help build a strong future?" "How can we start a Think Tank in our own area?" These are the questions we'll be zeroing in on. To start with, read the article starting on page 10. It's by Chris Vear, dedicated dancer/caller/leader who cut his teeth on square dancing in England and who, with his wife Ruthie, spent some 10 years calling and teaching in Germany and has only recently moved to this country. Chris is concerned, but more than that, he expresses his concerns well and makes some valuable suggestions for the future. Do read it.

☆☆☆

We're still getting reports on new classes that started last Fall. From all indications we're in a very healthy up-period with many large classes sending in their tallies. As a result one might project a fairly large class enrollment everywhere. However, in making a tabulation of this type, we are bound to hear from only a small percentage of the classes so that the true significance of the poll is questionable. We plan to run a summary soon.

We'll Be Missing the Kernens

PERHAPS YOU'VE ALREADY NOTICED when looking at our masthead in its customary place on page 3 that Ken and Sharon Kernens are no longer an active part of our staff. We'd like to report that they are well and busy and still vitally fired up about square dancing. Ken (and Sharon) came to us four years ago last September to "learn the ropes" and to help us out here at SIOASDS. Help us they did. Ken was only with us a short time when he took over as head of our Callers' Supply and over the years he has proven himself immensely valuable to us in many phases of the business.

Shortly after they arrived on the coast Sharon came in to help us out and soon became a vital part of our office staff. In the early stages of CALLERLAB she took on dual

responsibilities, serving as secretary to the Executive Secretary of that group as well as holding down secretarial jobs for us here on the magazine.

Ken's background is in engineering and he left an important engineering position in Phoenix to join us. A graduate of the School of Engineering at the University of Colorado, Ken's heart has always been in this specialized field and recently an offer to return to the Sperry Rand Corporation in Arizona prompted the Kernens to reset their sights back in that direction. We'll miss them both, but we'll still have them represented in our pages. Ken will continue the "ammunition" section of the Workshop and Sharon will put together our annual index section (in the December issue each year).

You'll notice in our Callers' Supply Company ads this month a new address and phone number. Bob Ruff, one of the truly successful veterans in the square dance calling activity who retired from the Los Angeles City Schools recently to spend full time in promoting square dancing in the schools around the world, has added to his responsibilities the Callers' Supply Company. We have a fond affection both for Bob and Babs as well as for Callers' Supply which has been a part of our activity since 1959. We're delighted to have the Ruffs as a part of our staff and to be able to say that Callers' Supply will continue to be a valuable service operation of The American Square Dance Society. The new Callers' Supply (Ruff's) address is 8459 Edmaru Ave., Whittier, Calif. 90605. Phone (213) 693-5976.

Speaking of Squares

LONG BEFORE many of us became swept up into the fun and games of square dancing, the term "square" tended to have a positive connotation for us. A *square deal* inferred full value, a *square shooter* was an honest individual who could be depended upon and a *square meal* referred to a hearty repast from soup to dessert.

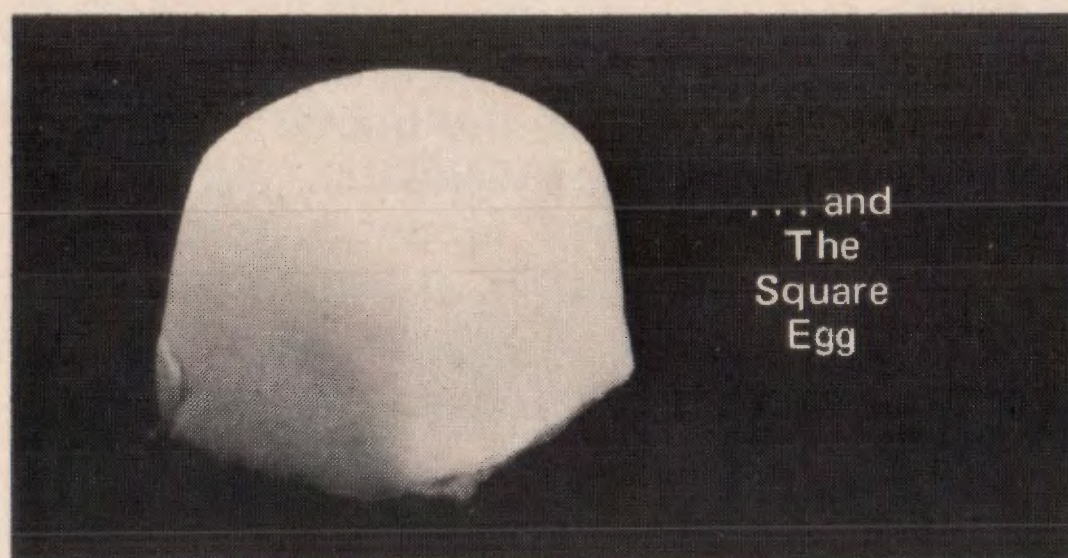
Squaring up debts meant to settle them. Getting any project *squared away* meant that it was completed satisfactorily and to *square up* a structure meant that it was in plumb.

We were fascinated a number of years ago when we visited Aruba, just off the coast of Venezuela in the Dutch West Indies and found

that their most used coin was a *square nickel*. For some reason we accepted this as a friendly tribute paid to the activity we all enjoy.



Perhaps you've noticed as we have the ads in the newspapers recently, touting a *square egg*. We had our doubts about this until Mary, in our office, gifted us with a genuine, honest-to-goodness, plastic square eggmaker.



Some time ago cartoonist Grundeen came up with his concept of a *square dance record*. "It's a misnomer" he said "to make a round record for square dancing." At any rate that's his and our contribution to the field of trivia. Now it's time to get *squared away* with the rest of the business at hand.



"It's something new — square, square dance records."

The Quarterly Movements

Report by **CALLERLAB**



FOR THE FIRST QUARTER of 1978, the CALLERLAB Quarterly Movements Selection Committee has chosen two movements to be used in Mainstream dancing. The two selected for the months of January, February and March, 1978 are Trade the Wave and Ping Pong Circulate.

Trade the Wave by Harry Ed Dunkle, 1967;

From any four-handed ocean wave, dancers facing the same direction in the wave exchange places (trade) with one another, walking in a semi-circle and passing right shoulders at the halfway point. Right hand waves change to left hand waves and vice versa. All dancers change their facing direction.

Note: It sometimes helps to have the dancers bend forward slightly and look at the other dancers with whom they will exchange places. Everyone moves simultaneously, so it is important that the dancers know exactly where they will end up.

The value of the movement is that it is a natural follow-up to follow your neighbor which was a recent Quarterly Selection. It is a convenient way to change from a left hand wave to a right hand wave.

Here are some examples of the movement:

Heads square thru four (Box 1-4)

Touch a quarter

Follow your neighbor

Trade the wave

Trade the wave again

Left allemande

Sides pair off (Box 1-4)

Swing thru

Trade the wave

Ladies run

Wheel and deal

Left allemande

Heads pass the ocean
Extend and hinge a quarter
Follow your neighbor
Trade the wave, pass thru
Trade by, left allemande

Ping Pong Circulate by Don Beck, 1975.

This movement starts from a quarter tag position, which is an ocean wave between and parallel to two couples facing in. The description used is based on having the heads pass the ocean from a squared-up set.

The center dancers in the ocean wave step thru. Everyone does a pass to the center and the new center dancers step directly into a right hand ocean wave. One caution — remember that the dancers moving toward the outside of the set do an automatic partner trade in executing the pass to the center movement. Original heads are now the outside couples and the original sides are now in the center ocean wave.

Here is one get-acquainted example:

Four ladies chain
Heads pass the ocean
Ping pong circulate
Center ladies trade
Centers recycle
Pass thru
Left allemande

You'll find the movement, Trade the Wave, diagrammed and discussed by Barbara and Joe on page 18 of this issue. Check the Style Lab in the June, 1977 issue of SQUARE DANCING magazine for photographs of Ping Pong Circulate

CALLERLAB requests that all Mainstream club dancers be exposed to these two movements during the coming quarter.

Why do people square dance?

There are many opinions . . .

The Real Reasons

By Chris Vear, San Antonio, Texas

AFTER A YEAR OF TRAVELING THROUGH and calling in 35 of your United States, I'm left with some observations and some questions as to the true nature of our activity and the direction the activity seems to be taking. Before making everyone hostile, I'd like to point out that I am not *anti* anything, that there's nothing wrong with something new, and that the activity must not be allowed to stagnate.

What was once an activity that relied almost totally on the pleasure the participants derived from their own company and a mutual pleasure in moving together with the music has now evolved into a very complex entertainment industry. Where we used to be able to advertise square dancing as fun and easy to learn, we now only advertise it as fun because it has become far from easy to learn. Unfortunately for many dancers, old and new alike, the emphasis has been shifted from the fun and fellowship that should be an inherent part of the activity to a desire for technical accomplishment. It is becoming more imperative that we cram basic movements into the dancers rather than try to teach them to be good club members. A fact we have not heard anyone point out, obvious though it may be, is that the more basic movements we add to the list, the more people we eliminate from participation.

Advantageous as the Challenge movement may be for evaluating new calls and perpetuating those that are not part of the Mainstream program, let us not be persuaded that challenge dancing should be the ultimate goal of every caller and every dancer. It is true that there are some dancers who will enjoy themselves at any level and some callers who can call at any level but, more and more, it is very obvious that challenge square dancing is *not* what most

people start square dancing to achieve. We persuade people to square dance because it is FUN; why then do we proceed, as soon as they graduate, to make it hard work for them?

In my travels around the country, in many cases as an observer as well as a participant, I see more and more emphasis on WHAT WAS PERFORMED as opposed to HOW MUCH ENJOYMENT was had, as if apologies had to be made if the group was having too much fun!

Everybody is Pressured

Callers talk more and more of "technique," "choreography," "basic terminology," etc., and appear to be embarrassed to admit that they have any actual feelings for the activity or the people in it. They are becoming pressured, more and more, into believing that they have to prove to the dancers that they know something the dancers don't. The dancers are being pressured to keep up with it all, despite the fantastic attempts of CALLERLAB to standardize and label each level. Merely using the word "level" puts pressure on the dancer to "achieve" when the emphasis should be on the word "enjoy."

I've been square dancing 25 years, and as a caller, a square dancer, and a round dancer, I love every minute of it. I don't participate in any Challenge dancing and I will not let anyone convince me that I am missing something. I do not deny the rights of the challenge dancers or the advanced round dancers to enjoy their portions of the activity but, however hard they try, they cannot convince me that the appeal of the activity is the same for them as it is for me and the rest of the mostly silent majority of dancers and callers.

The remark that most sticks in my mind from my travels was made by a caller who devotes most of his time to advanced and

challenge dancing and was to the effect that challenge dancing is the Major League of the activity, thereby classing everyone else as being in the Minor Leagues. Well, even as a foreigner who was taught to regard baseball as a game called "Rounders" that was only played by girls, it appears to me that the Major Leagues are the ones that draw the largest crowds and those callers who draw the largest crowds, consistently pleasing them, are the real Major Leaguers, while those who draw a few aficionados and still manage to leave some of them standing around are missing the boat somewhere.

It is natural for all of us, at whatever "level," to want our particular segment of the activity to grow. What we **MUST** realize is that we also have the **RESPONSIBILITY** to perpetuate the activity, to let it grow naturally and to let the dancers choose, without pressure, the segment or segments they can enjoy to the utmost.

At whatever "level" we choose to participate, let us strive to emphasize that the actual participation is just as important as the performance and that there really isn't anything to be ashamed of in having a heck of a good time. If a caller or dancer wants to be able to do it all and has the time to devote to it, that's fine. But we are making a grave mistake when we start *expecting* the majority to follow suit and put pressure on them to do so. That is when they start to drop out and, believe me, they *are* dropping out. We *can* keep people in the activity and if we, the callers, would just be more aware of the reasons people really

participate, we would all be surprised at how easy it is.

Though not calling regularly for any one club at the moment, I have, before moving to the U.S., called for and kept two clubs going for over 10 years. The secret to doing it was to give the people a release from the pressures of their everyday lives. When they begin to find the same pressures in square dancing, the release value is gone and, when it has, the activity loses part of its unique appeal and starts losing its participants. My dancers were proud of the fact that they had a heck of a good time. I'm proud of the fact that I enjoy the heck out of and love every minute that I participate in the activity, and if the good Lord gives me 25 years more to participate, I'll take them with humble gratitude. Let's teach our dancers to **LOVE** the activity; they don't have to prove how good they are. Let's have them prove how **NICE** they can be — you'd be surprised at the sense of well-being you will all be left with.

As our activity becomes more and more complex, as it must, the philosophies of the Lloyd Shaws, Ed Gilmores, and Bob Osgoods are going to become more and more obscure unless we take the time to remind *ourselves* of our beginnings in the activity and our motivations now. Can we, with all the time we must devote to new calls, new music, advances in P.A. technology, lesson plans, travel arrangements, workshops, festivals, et al., keep reminding ourselves of the real reasons people square dance? For all our sakes, I hope so.

What are they Dancing—1978?



AS ONE READER WROTE US RECENTLY, "The January issue of *Sets In Order* (SQUARE DANCING) wouldn't be the same without the annual report on what people are dancing in different parts of the square dance world." For quite a few years we have used this method of letting you sample the programs from a number of different areas so that you may check the dances that are familiar to you in your own home clubs. A number of people have told us that they have been delighted to find that they were able to dance most of the programs they have read in this feature and sometimes this has encouraged them to spend a portion of their vacation time in traveling to other square dance centers, sampling not only the calling and dancing, but the

friendships that go along with it. Here are this year's sample programs as prepared during these past two months. Compare and enjoy.

Houston, Texas — Frontier Squares — 12 years old — 20 squares — Caller Bob Baier

| | | |
|------------------------------|---------------------------|------------------------------|
| Warmup Patter | Dancing Shadows | Crossfire |
| Broken Hearts Never Mend | Half Tag & Anything/Spin | Two Pairs of Levis |
| APD Basics/Touch/Spread | Chain the Gears | Old Fashioned Love |
| If We're Not Back In Love By | Lean On Me | Scoot & Anything/Partner Tag |
| Monday | Wind Me Up | Rocking Pneumonia and The |
| Frenchy Brown | Track II/Half Breed Thru/ | Boogy Woogy Flu |
| Cross Fold/Cross Run/Split | Chase Right | Apron Strings |
| Circulate | Luckenbach, Texas | Review Patter |
| Baby You Look Good To Me | Tips of My Fingers | Rocking In Rosalie's Boat |
| Tonight | Follow Your Neighbor/ | Sheik of Chicago |

Albany, Georgia — Rafter Rockers — 18 years old — 11 squares — Caller Rod Blaylock

| | | |
|----------------------------|------------------------------|----------------------------|
| Extended Patter Warmup | Lover's Song | Partner Trade with Rolls/ |
| We're Not As Young As We | Pass the Ocean/Extends/Half | Box Circulates |
| Used to Be | Tags/Partner Tags/Runs/ | El Paso City |
| Tips of My Fingers | Coordinates | Apron Strings |
| Scoot Backs/Spin Chain | Rockin' In Rosalie's Boat | Curlique/Cast Off/Recycle/ |
| Thrus/Flutter Wheels & | Tic Toc | Sweep/Veer/Follow Your |
| Reverses | Workshop Diamonds/ | Neighbor |
| Texas Woman | Hourglasses/Flips/Cuts/ | My Way |
| Struttin' Around | Circulates | Four Walls |
| Ferris Wheels/Tracks/Chase | If We're Not Back in Love By | Southern Nights |
| Right with Hinges | Monday | Hot Hash |
| Some Broken Hearts Never | Frenchy Brown | Say You'll Stay Until |
| Mend | Touch/Walk and Dodge/ | Tomorrow |

Portland, Oregon — Rivergate Stompers — 8 squares — Caller Daryl Clendenin

| | | |
|------------------------------|------------------------------|---------------------------|
| Warmup/Basic Patter/Easy | Follow Your Neighbor/And | Tic Toc |
| Figures | Spread | Arkies/Track II/Circulate |
| Lucille | If We're Not Back In Love By | I Wrote a Song |
| Humoresque in Two Time | Monday | Frenchy Brown |
| Tips of My Fingers | Mocking Bird Hill | My Lady In Blue |
| Basic APD/Coordinate/Ferris | Red Roses | Spin Chain Thru/Cast Off |
| Wheel/Recycle | Follow Your Neighbor/Single | Sun Coming Up |
| The Only Hell My Mother Ever | Hinge/Scoot Back | Sneaky Snake |
| Raised | Rollin' With the Flow | The Last Waltz |
| Game of Love | Old Fashioned Love | Hot Hash/Basic Figures |
| Waltz With Me | | My Way |

Oshkosh, Wisconsin — Timber Toppers — 24 years old — 10 squares — Caller Herb Johnson

| | | |
|--------------------------|---------------------------|--------------------------|
| Warmup Patter | Ferris Wheel | Walk and Dodge |
| All the Times | On the Rebound | This Old Piano |
| One More Time | Four Walls | Our True Love |
| Chase Right | Pass the Ocean | Contra Tip |
| Something Nice About You | Luckenbach, Texas | Some Broken Hearts Never |
| Getting to Be a Habit | Waltz of Roses | Mend |
| Coordinate | Peel Off | Muddy Water |
| All Day Sucker | Rockin' In Rosalie's Boat | Old Fashioned Love |
| Let's Cuddle | Hey There | Five Minutes More |

More on the Square Dance Basics

A Family Portrait



WITH ANY MAJOR CHANGE in the framework or concept of square dancing, you're bound to read quite a bit about it in this as well as in other publications. When a move was made by CALLERLAB to update the list of basics, they defined a three-plateau concept which they identified as being Mainstream. Mainstream, in turn, was described as being a form of dancing participated in by the greatest number of dancers who had completed their class instruction in which these basics were taught and were now club dancing on the average of once each week.

The list of basics that they came up with has been featured in the two Handbooks published by The American Square Dance Society (The Illustrated Basic Movements of Square Dancing, SQUARE DANCING Magazine, June, 1977 and The Combined Illustrated Extended and Mainstream Basic Movements Handbook, which originally appeared as a portion of the September, 1977 issue of SQUARE DANCING Magazine — both Handbooks now available in single copy form). Indications show an overwhelming acceptance of Mainstream concepts although the programs will probably be under discussion for some time.

There are a number of ways in which these basics can be listed. Simplest is perhaps that used by the various encyclopedias or card file methods where basics are filed by name, alphabetically.

The system used in presenting the Handbooks and the two related Caller/Teacher Manuals is based on a suggested, logical order of presentation. This method has been discussed in depth in recent issues and because it covers all the basics on the list in a proven teaching order, many callers are using the system.

A third method which is an excellent way to

look at the entire spectrum of basics is the grouping of movements into *families* based on each basic's distinguishing characteristics. Once a person has completed class time, knows all of the basics contained in Mainstream, and is presently dancing in a Mainstream club, it matters little to him or to the caller in which order these basics were originally taught and learned. What is important *is that the dancer knows them all*. For that reason, and as an aid to the caller in programming, the system of listing by families is extremely valuable.

Not all of the basics are easy to catalog in this manner. Some could be placed in one family category as easily as in another. In making the following list we've taken this into consideration, weighed the usage of each movement and placed it where we felt it might most logically fit. In all we have divided the total Mainstream list into 25 families, plus a preliminary grouping of simple movements or terms which a caller must teach the dancer early in the course of instruction. In parenthesis after each movement on the Mainstream list we have indicated its category: B = Basic Program, E = Extended Basics category and M = Mainstream. The number beside each of the symbols indicates its placement in the total suggested teaching order.

The 25 Basic Families

Preliminary Language

*Walk, Honors, Square Identification,
Circle Left/Right (B-1)

(1) Do Sa Do Family

Do Sa Do (B-3)

All Around Your Left Hand Lady (B-23)

See Saw Your Taw (B-24)

- (2) **Swing Family**
 (Waist) Swing (B-4)
 Arm Turns (B-9)
 Allemande Left (B-11)
 Courtesy Turn (B-13)
 Do Paso (B-15)
 Turn Thru (E-53)
 Hinge (M-94)
- (3) **Promenade Family**
 Couple Promenade (B-5)
 Single File Promenade (B-6)
 Wheel Around (B-33)
 Single File Turn Back (B-35)
 Wrong Way Promenade (B-42)
 Couple Backtrack (B-44)
 Promenade 3/4 (B-46)
- (4) **Pass Thru Family**
 Pass thru (B-25)
 Pass to the Center (E-63)
 Trade By (E-65)
 Double Pass Thru (E-69)
- (5) **Couples Separate Family**
 Split the Ring (B-7)
 Couples Separate (B-10)
 Separate and Go around One, Two (B-27)
 Around One, Two to a Line (B-28)
 Zoom (E-66)
 Cloverleaf (M-80)
 Peel Off (M-85)
- (6) **Stars Family**
 Star, Right/Left Hand (B-18)
 Star Promenade (B-19)
 Inside Out/Outside In (B-20)
- (7) **Thar Family**
 (Allemande) Thar Star (B-36)
 Shoot That Star (B-37)
 Slip the Clutch (B-49)
 Wrong Way Thar (B-52)
 Throw in the Clutch (?)
- (8) **Grand Right and Left Family**
 Grand Right and Left/
 Weave the Ring (B-8)
 Dixie Style (M-83)
- (9) **Right and Left Thru Family**
 Right and Left Thru (B-16)
 Eight Chain Thru (E-54)
- (10) **Ladies Chain Family**
 Two Ladies Chain (B-14)
 Four Ladies Chain (B-17)
 Three Quarter Chain (B-45)
 Flutter Wheel (E-57)
 Reverse Flutter Wheel (E-74)
- (11) **Sashay Family**
 Rollaway Half Sashay (B-38)
 Ladies In — Men Sashay (B-50)
 Half Sashay (Standard) (B-51)
- (12) **Turn Under Family**
 California Twirl (B-30)
 Box the Gnat (B-34)
 Star Thru (B-43)
 Swat the Flea (B-47)
 Curlique (M-88)
- (13) **Cross Trail Family**
 Cross Trail Thru (B-32)
- (14) **Arch and Under Family**
 Dive Thru (B-31)
 Ends Turn In (Our Extra)
- (15) **Square Thru Family**
 Square Thru (B-41)
 Left Square Thru (B-48)
- (16) **Balance Family**
 Forward and Back (B-2)
 Balance (B-40)
 Ocean Wave Balance (E-55)
- (17) **The Line Family**
 Bend the Line (B-12)
 Circle to a Line (B-22)
 Cast Off (M-79)
 Cast Right/Left/In (M-95)
- (18) **Centers In Family**
 Centers In (M-78)
 Centers Out (M-96)
- (19) **Grand Square Family**
 Grand Square (B-29)
- (20) **Couples Action Family**
 Couples Lead Right (B-21)
 Sweep a Quarter (E-58)
 Veer Left/Right (E-59)
 Couples Trade (E-67)
 Wheel and Deal (E-68)
 Couples Circulate (E-70)

- (21) **Circulate Family**
 Circulate (E-62)
 Box Circulate (E-72)
 Split Circulate (E-73)
 Single File Circulate (E-77)
- (22) **Alternate Facing Family**
 Alamo Style (B-39)
 Ocean Wave (E-55)
 Swing Thru (E-56)
 Spin the Top (E-64)
 Alamo Style Swing Thru (E-71)
 Left Swing Thru (E-75)
 Spin Chain Thru (M-84)
 Fan the Top (M-93)
- (23) **No Hand Movements Family**
 U Turn Back (B-26)
 Run (E-60)
 Trade (E-61)
 Cross Run (E-76)
 Slide Thru (M-81)
 Fold (M-82)
 Partner Tag (M-87)
 Cross Fold (M-90)
- (24) **Tag the Line Family**
 Tag the Line (M-86)
 Half Tag the Line (M-89)
- (25) **Line to Line Family**
 Walk and Dodge (M-91)
 Scoot Back (M-92)

*Not on CALLERLAB list but must be taught.

The Basics Situation is everybody's business and concern. If you are interested in establishing a universal square dance format of a number of basics for "popular" dancing that can be taught in 30 lessons, write to us or Jon Jones, CALLERLAB Basics Committee Chairman. (Jon's address is 1523 Bluebonnet, Arlington, Texas 76013.)

Anyone attempting to teach the basics or learn them in the order listed in these family groupings is in for a bit of trouble. However, as we stated earlier, the purpose of family groupings is to post the sum total of Mainstream Basics in a logical order of reference. No caller, for example, would teach the swing, arm turn, allemande left, courtesy turn, do paso, turn thru and hinge, one right after the other even though they appear in this order under the second or *Swing* family grouping. It's easy to see that jumping from the simple swing, which we suggest be taught as the fourth movement in the basic program, to the turn thru which is the 53rd movement in the suggested order of teaching and on the Extended Basics list, to hinge which is almost the last movement in the suggested order of teaching in the Mainstream category, would simply not make sense. For that reason, we feel that the suggested order of teaching used in the Handbooks is the answer for class time reference. Either this family grouping or an alphabetical listing works well as a rundown on the basics a person must know to be active in a Mainstream club program.

Special Issues Coming Up

During the coming twelve months certain issues of SQUARE DANCING magazine will be devoted to specific themes. If you have items that apply to the particular subject being featured, you might note these deadlines:

Callers' Schools — February issue

Big Events (Festivals, Conventions, etc.) — March issue (deadline January 6)

Square Dance Vacations (Institutes, Tours, etc.) — April issue (deadline February 1)

National Convention Issue (A good time to advertise if you have a booth) — June issue (deadline April 1)

1978-79 Square Dance Directory (Be sure to send us your association officer update) — August issue (deadline June 1)

Anniversary Issue (This is always a big one with full color advertising available) — November issue (deadline September 1)

Traveling Callers (A good time to run an 1/8 page advertisement) — December issue (deadline October 1)

You can expect to find interesting material in every issue of SQUARE DANCING magazine during the year, but these specials do pay off. Display advertising that ties in with the various themes will supply additional information to those interested. The listings, of course, are free. Keep the deadlines in mind and get the information to us in ample time.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS

Dear New Dancer:

By the end of this month many of you who started your dancing class experience in late September will be reaching your halfway point. Up to now we've concentrated our "Discovery" columns on *what* and *how* we dance, however, we don't want to overlook some of the very fundamental suggestions that have helped to build this activity and are necessary to help strengthen it in the years to come.

In checking with a number of veteran dancers recently we came up with some single-word suggestions which to them were all important for any dancer, new or old.

The first is *patience*. Many of us have different learning rates of speed. Some have the ability to catch on to a new basic the first time it is taught. If you are one of these fortunate souls then you are also aware that there are many for whom learning comes more slowly. Once a movement has been learned, whether in the first teaching or after it has been drilled for several lessons, the person will then be able to do it automatically and it doesn't much matter, once it is learned, whether the dancer caught on quickly or slowly. Avoid the temptation to be aggravated if others do not learn as quickly as you. Accept the fact that the important thing is for everyone to learn it correctly. If you are a quick learner then the best help you can give to those who are not as fast is simply to be in the right place at the right time. Avoid being a "second teacher." So many times you may be tempted to push or pull or attempt to explain while all the attention should be given to the

person on the microphone.

Another positive word is *attitude*. There is nothing more contagious than a person who is a happy dancer. This genuine joy permeates through the class and people are reminded that only a part of square dancing involves the concentration and hard work that goes along with learning the basics. The willingness to join *any* square (preferably the first one you come to when squares are being set up) is fundamentally important. The effort of giving complete attention to the caller/teacher encourages others to do the same. Saying "thank you" to the others in the square at the end of a tip does a great deal to encourage those who may be having a bit of trouble in deciding which is their left hand and which is their right.

Promptness is our third important word. It was recently discovered that as much as thirty minutes during an evening of dancing is wasted simply because people take an inordinate amount of time to set up squares once the caller has called "sets in order." Perhaps by this time you've noticed that one of the most important portions of a class is the first tip in the evening. This is often when the caller will drill many of the movements he has taught you in the previous session. He will use this time to build your automatic response and prepare you for the new movements he'll be introducing later on in the evening.

If you are one of those who is habitually late to social functions, then it's a good time to break yourself of this habit. Not only is it important that each class starts on schedule with *everybody* present, but it's a habit which



you will want to cultivate for your future club dancing. When a club is scheduled to start at 8:00 P.M., this means that the caller must be on hand as much as a half hour ahead of schedule in order to set up his equipment and be ready to go at the announced time. Although a caller may have a full house for most of the evening, it's discouraging and impolite for dancers to straggle in with perhaps only one or two squares on hand for the first tip. Remember, a caller spends a great deal of time in planning his evening and the first tip to him is very important, for it helps him to develop the balance of the evening's program.

These three, *patience*, *attitude* and *promptness* may seem like little words, but they are all important to you as you become a responsible and enthusiastic part of the square dance activity.

How We Dance

**Allemande left and an allemande thar
It's a right and a left and form a star
And you back 'em up boys in your Cadillac car**

The Allemande Thar figure has been with us for many years but it is one of a series of patterns that marks the change from traditional to contemporary style square dancing. It was a composed variation of the allemande left and it heralded an era when literally dozens of breaks were invented, all building on the concept of an allemande left. Few of them remain today. An exception is the Thar Star.

As you probably have already noticed there are a number of geometric forms in dancing. There are circles, lines and grids that constitute many of the patterns. Of all of the formations, however, the star comes in for a great deal of usage. One of the tricks about a star is that when you are in a star promenade or a Thar Star promenade (1) when the men are backing

up and the ladies are moving forward, it's important to remember that those in the center can cover the distance much more rapidly than those on the outside. For that reason, when in a Thar Star the men (in the center), should let the ladies (those on the outside or rim of the star) set the pace.

There are many things that can be done from a Thar Star. You can *throw in the clutch* which means that the men retain their star but release the handholds with those on the outside and, with the hub (men) moving forward in one direction, the rim (ladies) moves independently in another.

They could *slip the clutch*, which would also call for the men to release the arms of the ladies they are with while staying in the star momentarily and reversing their forward motion until they reach the next person to do a left allemande or to follow whatever the caller commands.

In our example starting from a Thar Star (1) the dancers *shoot the star* which means that the ones in the center release their handhold and turn with their adjacent partner (2) until they have exchanged places (3) and each is in a position to move forward into a grand right and left (4). Or, retaining the left armhold (5) they can continue their arm turn until they have made a complete 360° revolution and are ready to give a right to their corner (6) and then follow whatever command the caller might choose to give them.

There are many movements of this type that are taught to you early in the game, but which seem to come in for an almost endless variety of usages as your square dancing continues. This is why your caller quite frequently spends considerable time in thoroughly teaching you the basic movement in the beginning. Once you have the pattern down to the point of automatic reaction, you are not apt to forget it.

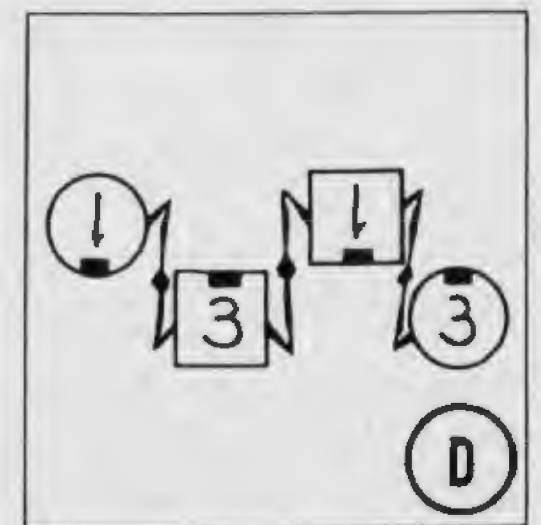
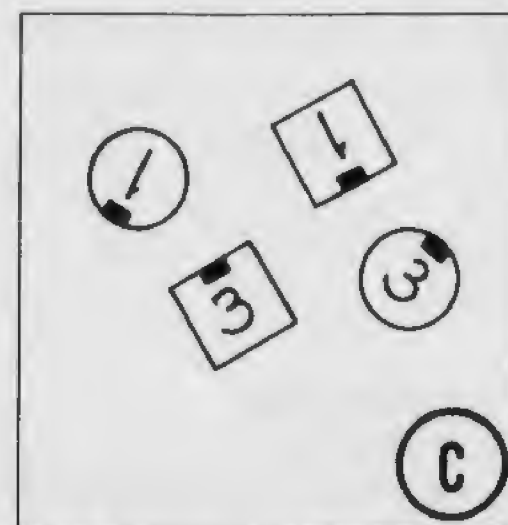
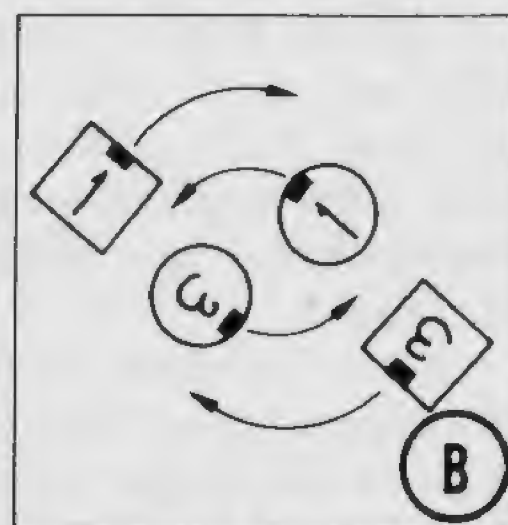
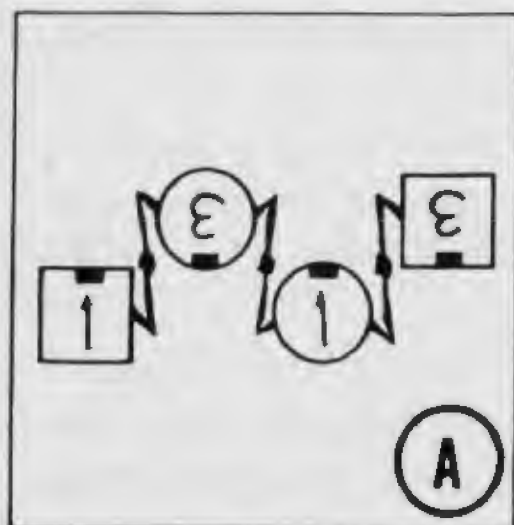


TAKE A GOOD LOOK

a feature for dancers



Quarterly movement "Trade the Wave" takes the spotlight this month. Give it a try.



BARBARA: We have a couple of "old" friends with us for the next three months as quarterly movement suggestions from CAL-LERLAB. We remember doing Trade the Wave in early 1974 (according to our caller's notes) and Ping Pong Circulate, which we'll discuss a little bit more in detail next month, was introduced to us in a workshop about this time last year.

JOE: Trade the Wave is a good way of changing from a right hand ocean wave to a left hand ocean wave. It isn't difficult and one thing in its favor is that the name is quite descriptive of the action.

BARBARA: Start from a standard right hand ocean wave (A). The rule is that each dancer will trade with another dancer in the same wave who is facing in the same direction.

JOE: That means that the two dancers who make up couple number one will simply trade with each other and the same will apply for the dancers who make up couple number three.

BARBARA: Following the command Trade the Wave, each dancer, ignoring those who were adjacent to them, starts to trade (B) and, having passed by each other (C) fills the space previously held by the person with whom they are trading to form the wave once again (D).

JOE: You'll notice that where previously we had a right hand wave now it has become a left hand wave. Also you'll note that each dancer has changed his original facing direction.

BARBARA: One interesting way to visualize this is to simply separate one couple from the other and, watching only couple number one, as an example, you see the dancers actually do a very basic partner trade. Because of its simplicity and also because it does accomplish a needed result, we think that the choice of Trade the Wave is a good one. Whether it lasts out its stay on the Mainstream experimental list for the necessary three years in order to become part of the Mainstream basics is difficult to say. We're not too good at guessing on these things, but we do think the movement has merit and we enjoy doing it.

JOE: And finally, Barbara and I keep wondering if the things we're writing about are what you are most interested in. We hope so. I would like to pass along one suggestion. If all callers were to *dance* all of the movements they use on us, chances are the list of basics would change greatly.

BARBARA: Even more than that — if men callers would dance the lady's part they'd have second thoughts on many of these movements.

ATTITUDE—a Goal for 1978

ATTITUDES IN SQUARE DANCING go far beyond the posture one assumes when dancing in a square, even though Mr. Webster defines attitude in part as “posture; position assumed to serve a purpose.” One dancer may evidence displeasure with someone who zigged when he should have zagged. This might be called a critical or resentful attitude. Another dancer may have witnessed the same goof but because he is having so much fun, he doesn’t allow it to discolor his pleasure. His might be a tolerant and happy attitude. The goofer may have a shamefaced attitude, a defiant attitude, etc.

Whenever something happens a square dancer is likely to assume an attitude regarding it, and for the sake of his own dancing pleasure as well as that of his club, it might be wise to take a look and see what sort of attitude he is showing.

What of the dancer who says to himself, “My club is better than your club” and lets every word and gesture define this for him? His disservice to square dancing is obvious as he lets his biased attitude show. How much happier a situation when he can find one good thing — slight as it might be — about the other club to comment upon and so school himself not to show criticism.

Some dancers have an attitude about beginners. They adore getting out and dancing with them. Time to check if the attitude is truly a helpful one. It may be or it may be just a time to be a big wheel. Either way, it will soon show up. If they are quick to show their own faculty at dancing or talk while the teacher is explaining a figure, you can cross off their help and guess at their attitude. If they are patient while the teacher explains something they’ve done a hundred times and then aid their partners in

doing it, again their attitude is plain.

When a dancer progresses up the rungs to the position of a club or association officer and has this opportunity to be in a position of importance, what is his attitude? Does he think, “I want to contribute something,” or does he wonder, “Where will this get me?”

What if everyone took the attitude, “Let someone else worry about the new dancers.” Where would square dancing be in a few years? Where would our replacements come from? But if dancers take on an attitude of consideration, of progressive thinking, the activity as a whole will benefit.

The enjoyment a dancer or a caller derives from square dancing is governed by his own attitude or set of attitudes and its myriad of phases. Examining one’s own attitude may produce some interesting pictures. It could peak in a very affirmative goal for 1978.

MAILING A CLUB NOTICE

IF YOU’RE LOOKING for a different idea for sending out a notice for some upcoming dance, consider the following. A plain, lightweight, 5" x 7" paper bag (such as those used in a dime store) can be sent through the mail for the normal cost of one first class postage stamp. This includes a single, lightweight piece of paper inside. The flap is bent over and glued to the other side. Be sure to address the outside legibly.

The bag serves as an envelope but of course looks entirely different from any normal mail received. So if you want to call attention to something, you might give it a try.

How to do

A Pine Cone Owl

By Phyllis Howell

WITH WINTER UPON US, pine cones should be available in many parts of the country, and you might enjoy spending an evening with some friends, making these wise, old fellows for decorations at a club dance or party.

Materials Needed

Felt — brown, black, white and gold

Elmer's glue

Brown pipe cleaner

3" pine cone (approximately)

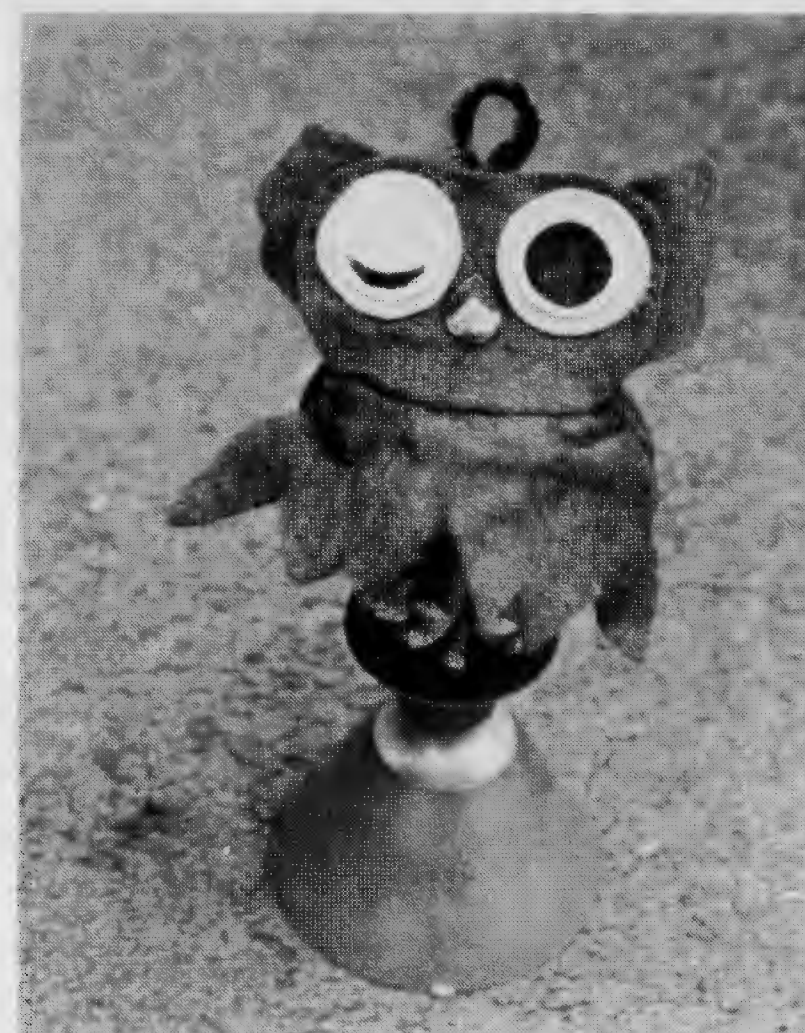
One scale from a second cone

Procedure

Make paper patterns of each part of the owl, following the scale shown in the diagram. You'll note that in this pattern each $\frac{1}{2}$ " equals 1". Obviously you can make larger or smaller owls, adjusting the scale accordingly, depending on the size of the pine cones available.

Cut one piece of C, the body, out of brown felt, being sure to place it on the fold of the material so there will be a front and a back. Glue this to the bottom, flat part of the pine cone, pinching it at the fold so there will be about $\frac{1}{4}$ " sticking up.

Cut out two face pieces (B) and one ear



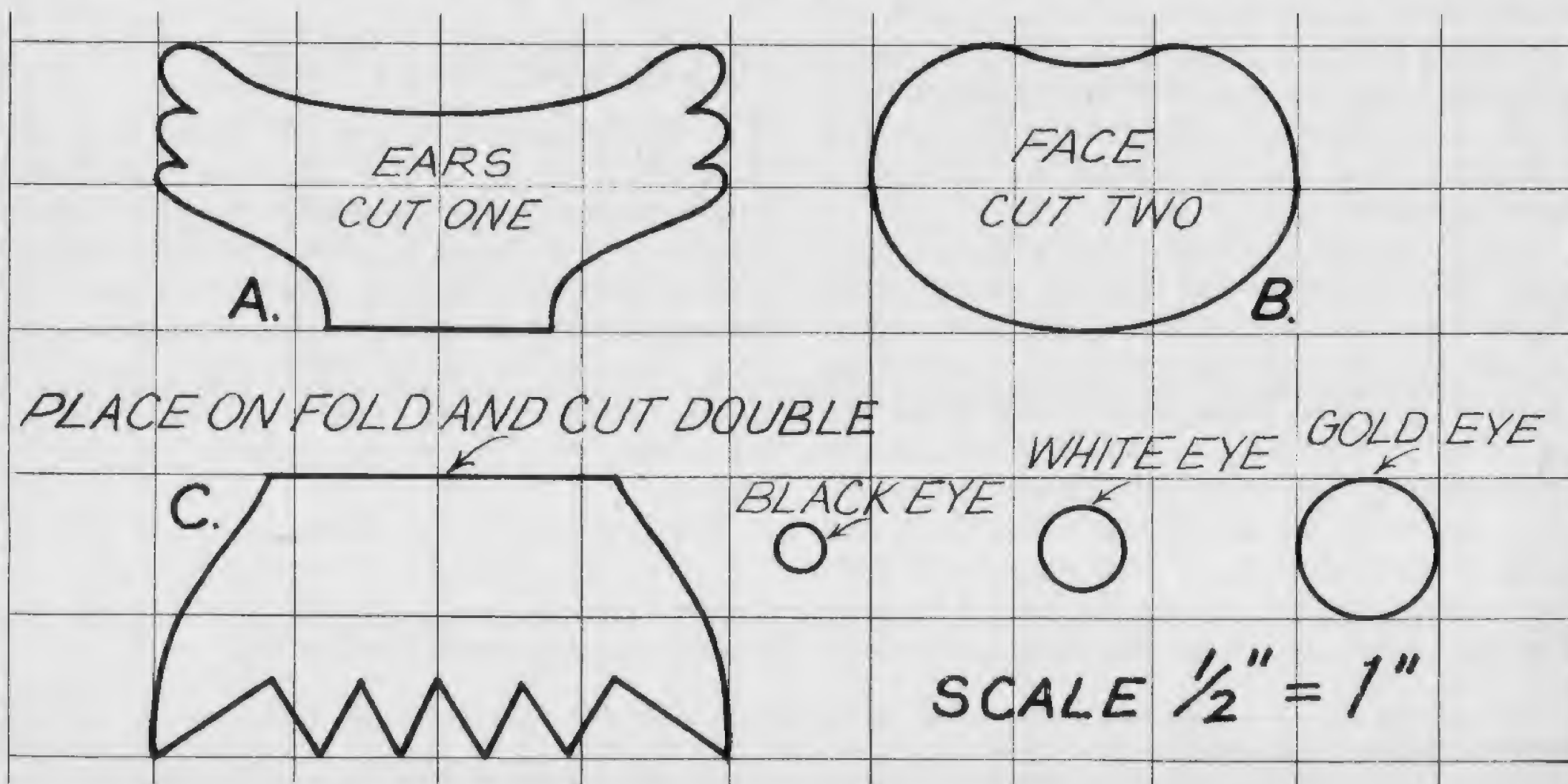
section (A) from brown felt. Glue the ear piece between the two face parts leaving the bottom open. Put glue in the opening and place it over the $\frac{1}{4}$ " that was pinched up from C.

Insert a 1" loop of pipe cleaner in the top before the glue dries.

Cut two each of the three different eye circles. Glue the gold felt circles on first, then the white and last the black. You can change the owl's expression by the shape of the black eye pieces.

Glue the single scale of a cone on for the nose.

The owl can be hung by the loop or set on a candlestick with a bit of florist's clay or simply put in the center of your table. Several used together would make quite a conversation piece, as well as possible favors or door prizes.



Decorations that are Different

FROM LET'S DANCE, the Magazine of International Folk Dancing, comes two ideas for party planning. These suggestions would take some thought, ingenuity and ability with tools, but they would cause quite a bit of conversation among your club members. Here, then, are excerpts from that magazine's "Party Planner" column by James Rasella.

"The central problem in decorating is to accomplish an emotional release the instant the dancer enters the hall without his being aware or having to go from object to object to see what is there.

"Festivals from the beginning were days set aside for indulgence, joyous spontaneity of action, of attuning oneself with the forces of nature or of God. As man developed, each town and village sought to assert its independence of others so that early festivals and their symbols varied from district to district in a country. At the beginning there were the days of magic which gave way to the days of the changing moon and sun. Later church structures imposed a religious cycle and even later, national governments imposed a political cycle.

"Now all this may sound a bit abstruse, but I have found that decorating is much easier if one has digested some of the simple evolution of folk customs and folk symbols. After such reading it becomes easier to adapt materials available to an idea.

Decorating with Water

"For example, water is an essential to so many festivals, yet our halls are not very convenient to creeks or streams. However, a fountain is possible. It requires only a child's inflatable wading pool, four or five buckets of water, a small pump (such as many of us have in decorative pools in the yard), a couple of terra cotta pots for a centerpiece and an electric cord. It takes only a few minutes to put up and a short time to take apart. It is simple; yet in a space age put this fountain in a hall and the feeling of magic is there. The dancers look with amazement.

"The fountain quickly changes with a few additions. Paint cardboard to look like adobe or terra cotta. Stick a cactus or two alongside it and it represents Mexico. Put bamboo and a couple of palm leaves or ginger leaves around it,

and you have a tropical island. Surround the fountain with olives, oranges and lemons and you have a Spanish atmosphere.

St. Patrick's Day

"Last year we built a large white jackass and a large St. Patrick. The jackass consisted of old plant flats nailed together for the body. To this were nailed four 1" x 4"s for legs. Old plastic fertilizer bags were stuffed with paper and stapled to the body to shape it and to shape the upper parts of the legs. Old worn sheets were used to cover the body and the head made of a

(Please turn to page 70)

BADGE OF THE MONTH



As a new year, 1978, rises on the horizon, what could be more appropriate than this badge, the Midnight Sundowners. Hailing from Keflavik, Iceland, the group finds that its rather remote location makes square dancing all the more appreciated by those living in the area.

Weekly classes average 20 couples while the club itself dances some 100 members each Saturday night. At the time the information was received, the group had one regular caller and two assistant callers, each hailing from a different part of the United States.

On June 21st, the Midnight Sundowners hold a festive all-night dance, outside under the "midnight sun" to commemorate the club's namesake.

From the Midnight Sundowners to square dancers everywhere, "May the sun never set on your dancing in 1978!"

SQUARE DANCE DIARY by a square dancer



Square dancing may well be our most popular participation activity – it is also a part of

OUR ELECTRONIC WORLD

"...HE'S FINALLY DEVELOPED THE ULTIMATE...HIS OWN 'WIRELESS' MIKE..."

"...IT'S GEORGE'S PONG METHOD OF PRACTICING HIS CHOREOGRAPHY..."



Let's look at STYLING

Edited by Burton Cahoon, President of the Utah Round Dance Association and reprinted from the Wasatch Square Dancer, Salt Lake, City, Utah.

DURING THE YEARS Pat and I have been involved in round dancing, we have made a number of observations about activities that affect the beauty and fun of round dancing. We would like to share our thoughts and concerns and introduce some measures by which the individual dancer can increase his or her enjoyment of round dancing.

When we become spectators and sit down to watch people round dance, one problem becomes evident. Round dancers today appear to be so busy concentrating on what to do that they have no time to worry about how to do it! Instructors need to place more emphasis on doing the steps the right way. Dancers need to be encouraged to learn the dances and not depend on the cuer to get them through.

Dancers who have recently discovered styling tell us the routines become easier and more enjoyable when the race to finish the

steps ceases. They have found that when you have learned the dance you can concentrate on the music and can feel the need to dance more smoothly and flow with the music. The dancers tell me they take great pleasure in doing a dance when they don't have to worry about what the next step is and they are assured they know enough about proper styling so they do not look like a pretzel.

We would like to make some recommendations to those interested in becoming reasonably good round dancers at any level.

1. Take a good basics class and learn how to execute the basic steps well.

2. Ask your instructor or other good dancers for tips and helps on good styling. Watch the good dancers and try to dance as they do.

3. Use those styling techniques that fit your body build. Short people will dance with a different style than those who are tall. Sometimes it may be a choice between what feels good and what looks good; they are not always the same.

4. Practice, practice, practice. Good dancers practice at least once a week. Don't be afraid to dance around the kitchen table to help yourself remember the steps. Learn to read the cue sheet.

5. Smile — not only to radiate pleasure but to guard against strain and nervousness. With a little practice you will learn to relax.

6. Take small steps; the mistakes don't show as much and you are not as likely to run over other dancers.

7. Learn to blend or do a transition from one step to another smoothly.

8. Maintain good posture and poise. Good dancing depends on the manner in which the body is moved and balanced. Try to dance tall,

COMING NEXT MONTH

Many round dance leaders have felt for some time the need to form a national organization to provide direction for the activity. At the LEGACY Spring 1977 meeting in Memphis, Tennessee, plans were formulated to form an organization, to be known as Roundalab. The initial meeting was held recently in Memphis. From all reports it was well attended and much was accomplished. Next month we will bring you a complete report of the structure of the organization, its accomplishments to date, and the goals set up to help serve dancers, leaders and the activity as a whole.

with head erect, chest out, and stomach in, but with no appearance of stiffness. Keep your weight slightly forward without actually leaning forward. Avoid sudden stops and starts.

9. Pay particular attention to these pointers when practicing. In butterfly position we extend our arms as far as is comfortable for the shortest person. In closed position we keep our shoulders parallel. Pat places her hand on my shoulder and I put my fingertips in the middle of her back with some arm contact for leading. She *does* have to hold her own arms up; I can't be expected to hold both hers and mine. When we are progressing in closed position we don't straddle walk, we trust each other and step straight ahead (or back). We won't step on each other if we are moving from the proper position — lining up right hips so we each have our own line of travel and by not standing toe to toe.

When doing a swing or point our toes are pointed down toward the floor. On dips I bend my knees so Pat's feet are not pulled from the floor. She must carry her own weight if we are to maintain good balance.

10. The frills, flourishes and high kicks should be saved for the demonstration team and not for the general dance activities.

11. Be courteous to your partner and other dancers.

12. Don't stand and argue over the way the dance is to be done. Go ask someone who knows.

After all is said and done, the most important things are to smile, relax and be comfortable, enjoy yourself. If these suggestions will help you to accomplish those goals then it has been well worthwhile to suggest them.



John and Harriett Libertini — Baltimore, Md.

WHEN JOHN AND HARRIETT Libertini started square dancing in 1955, it was "love at first sight" for Harriett. Having a more cautious nature, it was about six months before John really got the bug. During their first year of square dancing they were introduced to round dancing, starting with dances such as "Jessie Polka," "Boston Two-Step," and "Waltz of the Bells."

In 1957 the Libertinis decided they were not round dancing enough and they gathered up some friends and began round dancing in their basement. The "Basement Dancers" grew too large for the basement and the group moved to a school hall. This led to the formation of the "Gadabout Round Dance Club," which is still going strong.

Having gained in knowledge and developed an incessant desire to spread fun and fellowship to others, John and Harriett conduct a basic

round dance class every year. The class runs for 15 weeks and is followed by another 15 weeks of teaching square dancers' rounds and easy club level rounds. In addition to teaching rounds at two round dance clubs each week, they also cue rounds for several square dance clubs and participate in square and round dance weekend events.

John and Harriett were on the program at the 20th National Square Dance Convention in 1971, served as round dance program chairmen for the Star Spangled Banner Festival in '73 and '77, as officers for the Square Dance Leaders of Baltimore and coordinators for the Round Dance Teachers Council for three years.

John has been employed by Bethlehem Steel Corporation for 35 years and is currently a Senior Designer in the Plant Engineering Department. Harriett keeps the household running smoothly. The Libertinis celebrated their 36th Anniversary last June and extra curricular activities include playing bridge. They are also avid campers and helped to form a square and round dance camper's club called the "Gypsy Twirlers" in 1966.

How do they feel about square and round dancing? "We wish all peoples of all nations could realize the joys and pleasures of our favorite pastime. If more people would find time to dance, as we did, the world would be a better place in which to live."

• Chapter forty-nine

More Tips on Teaching

By Jack Murtha, Yuba City, California

A major responsibility of today's caller is teaching. The ability to transfer the knowledge of how to dance to the new dancer – or how to dance more smoothly, how to do a new basic or round dance to the experienced dancer, is an all-important requirement for the caller. It is no longer a simple matter to teach square dancing; a great deal of experience and study is a must in order to impart this knowledge to the student. We've covered teaching in several earlier Text chapters but here, from one who is academically in tune with the intricacies of teaching, are some guidelines that will prove helpful to the caller/teacher.

TEACHING PEOPLE TO SQUARE DANCE is a fascinating and important part of the modern square dance movement. Forty years ago when we began the evolution of traditional square dances into the modern western form, it was easy to learn to dance and simple to become a caller.

It is no longer simple to do either. The caller's job has become very complex and requires serious study and training for those who wish to be accepted as part of today's square dance program. The same is true for the dancer. It is impossible to drop out of our current program for a few years while raising children or re-locating the family and then step back into the club picture without confronting serious problems.

One of our most critical jobs today is that of teaching non-dancers to be square dancers. The difficulties involved in teaching beginners all they need to know about square dancing boggles the minds of professionally trained teachers!

To make matters more complicated, many of our caller-teachers not only are NOT professionally trained teachers, but in addition they are new in the calling ranks and are not yet very good callers.

Even expert callers are not always capable teachers. This chapter of the Caller's Textbook is written in hopes it will help some caller-teachers to better understand some of the problems people face when they try to learn to square dance. The following statements are based on research findings which apply to teaching in schools. These same principles apply to learning to square dance.

Learning Rate: Not all people learn a given skill at the same rate. In fact, some people take as much as five times as many practice tries as others. In square dance terms, this means that if some people master the call "Spin the Top" after five correct practice tries, others in the same class will need 25 correct practice tries to reach the same level of proficiency.

This spread is automatically present in every class. In some classes the ratio may be four to one or six to one, but there is always a spread even in a small one to three square class.

Learning Style: Each person learns best with a method of instruction that is properly fitted to his or her best learning style. Some people learn best by *hearing* a graphic word picture. Some others learn best when they *see* a demonstration. Yet others must *personally participate* in a movement before they have any grasp of the skill involved. In many instances, it helps new dancers to also read and look at illustrations of the call involved.

Most people respond well to a presentation that involves all methods. They hear the call graphically described, see an accurate demonstration, participate in practice trials and read printed descriptive materials.

ABOUT THE AUTHOR: Jack Murtha, a professional in the field of Physical Education and Recreation, has previously contributed to the Textbook (Developing Attitudes in Dancers, November, 1972). Jack, an active caller since 1951, is co-creator (with Bob Ruff) of the Fundamentals of Square Dancing, a series of three recorded packages designed to aid teachers in introducing square dancing to the young people in the schools. Jack, Thelma and their four children reside in Yuba City, California, where Jack is Consultant in Physical Education, Health and Outdoor Education for the Sutter County Schools. An active member of CALLERLAB — The International Association of Square Dance Callers, Jack is at present head of its Definitions Committee.

Transfer: People who learn something well can often transfer that learning to a new, but similar situation. However, again people differ in the ease and speed with which they can accomplish such a transfer. Transfer is demonstrated when people learn a new, but related call more quickly than they learned the original call. A teacher who has efficiently taught "Spin the Top" should expect the dancer to learn "Left Spin the Top" in fewer practice trials than the original learning required. It should take little time to teach square thru seven hands after the learner has learned square thru thoroughly. Alamo style circulates should come easily to dancers who know how to box circulate. Weave the ring is a cinch for those who know right and left grand.

Pro Active Inhibition: This is the opposite of transfer. It means that a call learned earlier is interfering with a new call presently being learned. Examples are box the gnat and star thru; walk and dodge and scoot back; wheel around and backtrack. Actually such interference can be from a call learned before or from a call learned later. The similarities in the call do not make the call easier to learn. Quite the opposite; they make it harder to learn and result in more errors than either call would cause by itself.

Error Free Practice: One of the most powerful learning elements is that of errors during the first few practice trials. If a person is able to practice a movement a few times at dance tempo without any errors, it will be much easier for him or her to master the call. Even one error during initial practice may require of the teacher a much longer and more complex teaching procedure to help the new dancer correct his mistake. The man who

incorrectly adds a courtesy turn while learning the square thru or the lady who forgets to turn left on a slide thru may become habit bound to an incorrect skill that plagues them and everyone else for a long time.

Practice Tempo: Some skills performed slowly are actually different than the same skill performed quickly. For example, a slide sideways done slowly is different than a slide sideways done quickly. A hop is added automatically when using a quick slide. Walking through calls often is done at slower speeds than dance tempo. To a dancer, a spin chain thru done slowly may seem different than a spin chain thru done at dance tempo.

Planned Repetition: As is true with many skills, error free repetition is needed for mastery. Unlike the skills of batting a baseball or serving a tennis ball, such practice in square dancing is not usually done in isolation from the activity involved. Each practice session in square dancing requires several other dancers and is part of the regular dancing program. This means that repetition must be carefully planned and must consider dancer interest and pleasure. While a baseball player might well be willing to bat 1000 balls in the practice cage, few dancers are willing to repeat chase right 1000 times in a practice drill. The number of repetitions must be planned to allow mastery by the person who requires five practice tries as well as the person who must have 25 practice tries. Both dancers, when the call is mastered, will dance it equally well but the extra practice must be given to the learner who requires it for mastery.

This effect is much the same as two people who decide to take a 100-mile trip. The one who rides a bicycle will require more time than the one who drives a car. There is nothing implied that the car is better than the bicycle or that either traveler is less a person than the other. They both get to their common destination in their own way and at their own rate of speed. When they arrive, they are both equally there.

There is a new concept in education today called Mastery Learning. The concept has grown out of a great deal of research by Dr. Benjamin Bloom from the University of Chicago. Simply put, it means that about 95% of all of us can learn anything if it is well taught with full value given to each person's individually different learning patterns. Unfortunately, square dancing has trapped itself in the same way many of our schools are trapped. We attempt to teach everybody the same amount of skill and knowledge in identically the same amount of time. We run 25 to 40 week classes and let the chips fall where they may. Those who master the material are welcomed into square dancing while those who don't are tolerated or drop out.

Mastery Learning is based on the idea that teachers vary everything used to help learners learn. They vary the length of time, the style of teaching, the mode of communication, including hearing, seeing, participating, and reading. *What they do not vary is the standard of proficiency required before the learner is considered to have mastered the course.* In this type of learning, they allow both the bicycle rider and the car driver as much time and whatever route pleases them to cover the 100 miles. They *do not* allow either of them to go 80 miles and pretend they have gone 100!

Still to come: Some more on Teaching by Jack Murtha and several sections on different styles and concepts of calling by various authors are slated for the Textbook in the next few months.



*Variety . . . you find plenty when you
get into the intriguing world of contras*

FROM TIME TO TIME we hear comments regarding contras that lead us to believe that all too many callers who use these line dances have never, themselves, had the opportunity to dance them. "There's no challenge," is one comment we enjoy setting straight.

While it's true that contras do not depend upon an unlimited number of new experimental movements as a means of building interest, they can get extremely complicated. The challenge for the dancer comes with being continuously alert, moving to the music and being in the correct place at the right time.

In these dances, as you may already have discovered, those to whom the calls are directed are called "actives" while the others, with whom the "actives" work, are "inactives." In advanced contras you will find that the term "inactive" is often a gross misnomer. In the coming months we'll look in on some triple minor contras which are a bit "tricky" when executed as written, but which become whirlpools of action for everyone, when the caller starts calling them as duples.

"One thing we object to," said one reader, "is that when our caller announces he's going to do a contra we can almost always count on it being the 100th rerun of Slauch to Donegal or Aston Polka. The sameness and repetition is boring." This concept is unfortunate. Anything in square dancing or round dancing, if repeated over and over, becomes uninteresting. But in these contras, just as in the singing calls and rounds, there is a tremendous selection available.

Of course, with contras a good part of the pleasure comes when the caller can cut his cueing to the minimum so the dancers can dance to the music. More pleasure comes as the

dancers become familiar with the basic fundamentals so that a brief talk through is all that is necessary when doing a different contra for the first time.

Sameness is also eliminated with a change of music, introducing different accompaniment sounds and using a variety of well-phrased jigs and reels. It's also possible to retain a fun feature of one much-used contra by finding another contra that includes the same feature. A good example is the heel-and-toe portion of the Aston Polka. Dick Leger uses this quite effectively in the following dance (slightly altered).

BORROWED FROM LEGER

Formation: 1, 3, 5, etc. active and crossed over (To start corners face each other and join two hands as in Aston Polka.)

— — — —, **All get set for the heel and toe**
(Heel, toe, out —, heel, toe, in, —,)

(Cadence calls, not prompts)

(Heel, toe, out, —,) **Everybody in do sa do**

(Cadence calls, last four counts prompted)

— — — —, **Pass by and swing the next**

(Except the ends)

— — — —, **Face across and half promenade**

— — — —, — — **Two ladies chain**

— — — —, — — **Chain 'em back**

— — — —, — **Everybody star thru**

**Those who can pass thru, now with your corner
heel and toe**

Our goal for this feature during the coming year is to help make contras better understood and consequently more generally used by the average square dance caller and round dance teacher. If you haven't given contras a fair trial, now is the time. You'll be surprised to discover how enjoyable they can be.

LADIES ON THE SQUARE

A DELIGHTFUL CAPE



A SQUARE DANCE LADY can never have too many wraps in her wardrobe. Here are the instructions for a charming and delicate knitted cape, which come to us from Lily Dreger of Edmonton, Alberta, Canada. A medium size Columbia Minerva Glimmerfluff yarn was used.

Materials

Two 4 oz. balls acrylic yarn
#2 needles (Canada) or #13 (U.S.)

Directions

Cast on 52 stitches.

Row 1: K 18 P 18 K 1 (Y.O.K. 2 tog) 7 times
Y.O.K. 1

Row 2: K 35 turn P 18 K 2 (Y.O.K. 2 tog) 7
times Y.O.K. 1

Row 3: K 36 turn P 18 K 3 (Y.O.K. 2 tog) 7
times Y.O.K. 1

A happy Lily Dreger models a happy cape.



The cape fits softly over the shoulders, ending in delicate points.

Row 4: Knit across

Row 5: K 40 (Y.O.K. 2 tog) 7 times Y.O.K. 1

Row 6: K 18 P 20 turn K 23 (Y.O.K. 2 tog) 7
times Y.O.K. 1

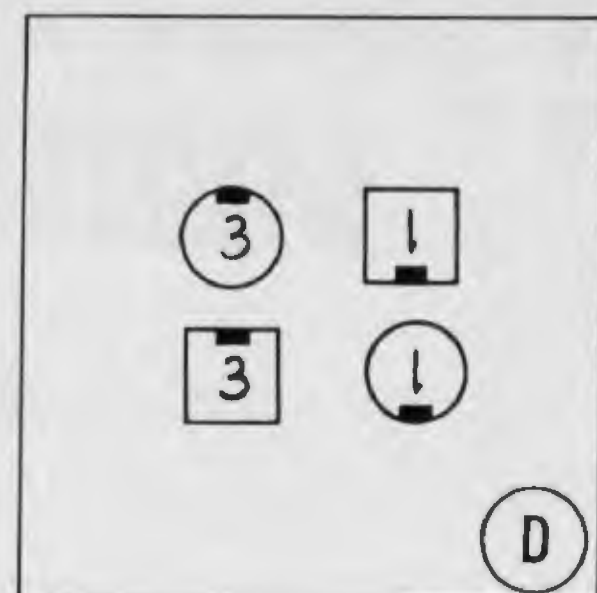
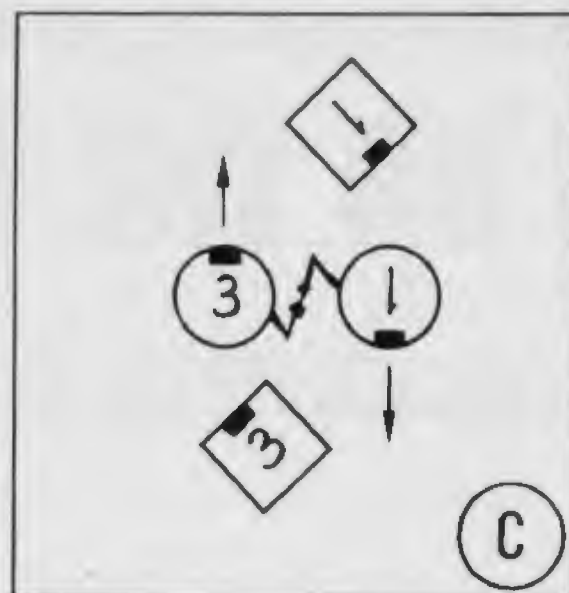
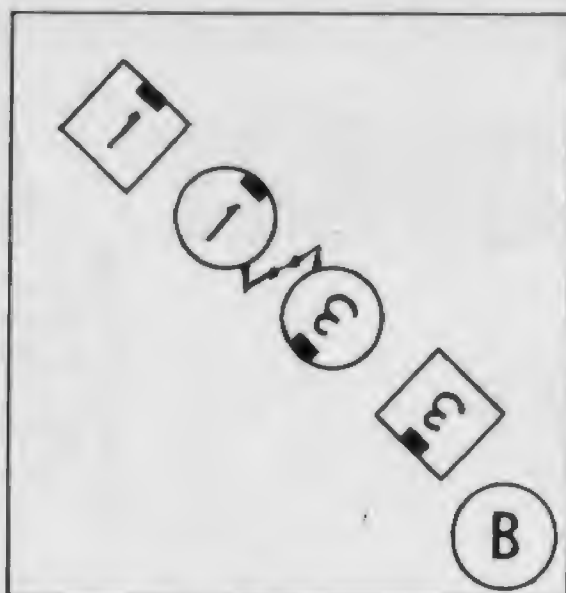
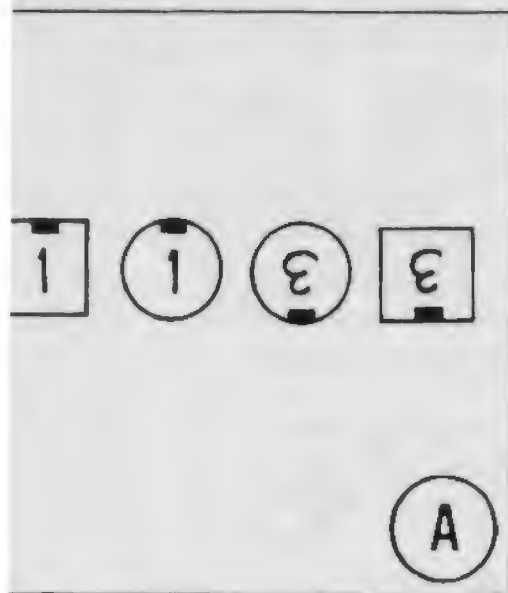
Row 7: K 19 P 20 turn, knit across

Row 8: Cast off 5 stitches K 14 P 19 K 18

These eight rows equal one point. Repeat for 20 or 21 points depending on the size required. Single crochet fronts and necks, if desired. Button hole three loops on right side and sew button on left side.

Ready to Buy

For non-knitters, this same cape may be ordered from Christine's Square Dance Fashions, 24 Blue Heron Crescent, Transcona, Manitoba, Canada R2CON2 for \$12.00 plus postage on a knit-to-order basis.



CROSSFIRE

AS THE PROGRAM of mainstream dancing seems to be settling down to the basics within the three plateaus, plus a list of limited experimentals, dancers and callers alike are beginning to realize that the workability of this basics program depends upon callers sticking to the basics prescribed for any of these blocks.

Dancers, having completed their lessons on the three plateaus of mainstream dancing, would not necessarily have been exposed to the experimental movements but, having danced within a club designated as a Mainstream group, they very possibly will have also been taught the additional 10 or more movements relegated to this experimental list.

Each year the list is re-examined. Some movements will stay on the list; others may be voted by CALLERLAB members to move up to one of the mainstream plateaus while others may be relegated to a bracket past mainstream or possibly be dropped altogether from any of the lists.





With the annual CALLERLAB Convention only a few months away, we have been looking closely at the mainstream experimentals (see the Mini-Handbook, December issue **SQUARE DANCING** magazine) and conjecturing as to whether specific movements will be moved up, moved back or dropped. This month we invite you to guess along with us.

Crossfire has been subjected to severe workshopping for some time now and while it remains on the experimental list there is some question as to its future. Let's look at it both in diagrams and photographs to check its merit. Starting from a two-faced line (A & 1), the two in the center will take right forearms and start to turn as those on the ends begin a cross fold (B & 2). The action continues (3) until those center, adjacent dancers have turned

halfway — 180° (4). They release hands and step forward (C & 5).

Those originally on the ends of the starting two-faced line, having completed their cross fold, adjust slightly forward so that they are adjacent but facing in opposite directions to the person beside them (D & 6).

While not considered to be a difficult movement, Crossfire can be confusing, particularly if done from setups other than the starting position shown here (A & 1). If the men and ladies were to change positions or if it were to be an all one-sex line, it is a simple matter for the dancers to get disoriented. It will be interesting to see how the members of the calling fraternity, influenced by the dancers they call for, vote on the future of this movement. We'll be watching.



27th NATIONAL SQUARE DANCE CONVENTION[®]

MYRIAD CONVENTION CENTER
Oklahoma City, Oklahoma
June 22, 23, 24, 1978

THE EXTENSIVE Education Program being planned for the 27th National Square Dance Convention in Oklahoma City June 22, 23, and 24, 1978, in addition to being a quality program, will have something for everyone.

Seminars for callers, round dancers and contra dancers will be held each day. These will be conducted by people very experienced and knowledgeable in their field. A seminar on teaching the handicapped by personnel of the Shaw Foundation, which proved so very popular in California in 1976, will be one of the "musts" for those interested in this subject.

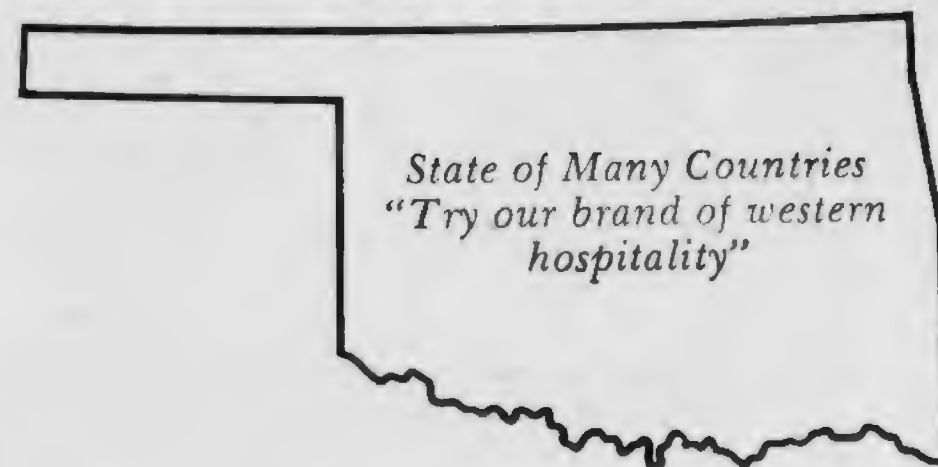
The caller's spouse (whether male or female) has not been forgotten. A panel for these "V.I.P.'s" will be moderated by the wife of one of the foremost callers. In addition, the woman's role (other than callers' wives) will be explored.

Other special groups will have their needs, problems, and interests discussed in panels for solos, teens, exhibition groups, retirees, exhibitors and organization leaders. There will be a seminar for publicity and public relations, as well as a display of square dance publications.

Each day will offer round dance clinics, contra clinics, smooth dancing and styling clinics and round dancing for square dancers' clinics. This wide variety of learning opportunities should afford every person who attends the Convention a chance to improve his or her dancing skills.

The Showcase of Ideas is the place to browse and possibly pick up good ideas to take home to use in your own club or organization. And speaking of ideas to take back to your own club — how about picking the brains of some of the country's best in the Afterparty Ideas Clinic? This clinic has proven to be so popular that two are planned for the 27th National. Each will have a different staff and subject matter. One will be held in the daytime; the other will be held during the evening hours so that everyone should be able to attend one or both.

The Organizations Round Table (pertaining to organizations other than clubs) will be



exactly what the name implies — a round-table discussion. The discussion leaders will be chosen for their expertise in the discussion topics. A four-session club leadership seminar will explore every facet of developing leadership at the club level. And a square dance attire panel will offer helpful suggestions as to what we should wear when pursuing our favorite hobby.

If this seems like a lot of education crammed into three days, you are right. In order to offer things of interest to every participant who attends the 27th National Convention, a wide variety of educational opportunities must be presented. Each year the role of education at the National Square Dance Convention is gaining in importance. In 1978, a total of 111 hours of seminars, clinics, and panels, plus the Bid Session and Showcase of Ideas and Publications display, will afford a "smorgasbord" of educational opportunities for all dancers, teachers and callers.

Sooner Showcase

Located a short distance off I-35, east on U.S. 64, is the Pawnee Bill Museum and Mansion. This short side trip will be well worth the time and attention of square dancers arriving in Oklahoma City for the 27th National.

Pawnee Bill, as Gordon W. Lillie was known, was an early friend of the Pawnee Indians who made him their White Chief and gave him the name by which he is best remembered. He taught at the Pawnee Indian Agency, drove cattle on the Chisholm Trail and traveled with his good friend, Buffalo Bill, in the latter's Wild West Show. Later his own similar organization, the Pawnee Bill Wild West Show, toured the world.

The Pawnee Bill Mansion, which can be reached atop Blue Hawk Peak, was completed
(Please turn to page 76)

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Florida

The Round Dance Council of Florida will feature Irv and Betty Easterday at its Mid-Winter Festival in Lakeland on January 27, 28, and 29, at Lake Mirror Auditorium. Headquarters Hotel will be Lakeland Hilton Inn.—*Hal Neitzel*

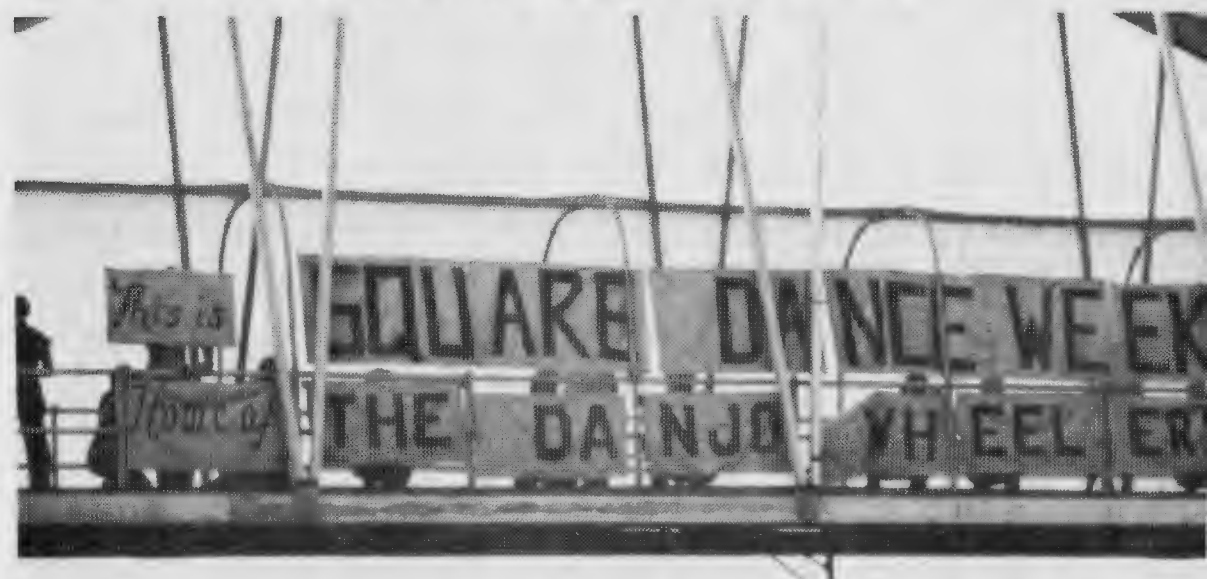
Pennsylvania

Members and friends of the "Bells of St. Mary's" Square Dance Club (36 strong) journeyed by bus to Camp Greentop, Maryland, the first weekend in October. Former members of the "Bells," Fran and Edyie Robacker, currently members of the Rock-Eights Club in Olney, Maryland, along with other club members, visited the "Bells" during the past summer. As is the custom when visiting another club, the Rock-Eights took the "Bells" banner back home with them. In order to retrieve the

club banner, it was necessary to return the visit with at least a square of dancers. Consequently the "Bells," (with a more than sufficient number of dancers) paid a surprise visit to the Rock-Eights and retrieved the club banner, which is now safely back with its home club until some other group proceeds to venture forth and do battle by banner snatching.

A new club in the Danville area is the Danjo Wheelers, the first in Danville. It is such a friendly and enthusiastic group that they wanted the world to know about them. When Square Dance Week came along in September they banded together to prepare and paint a banner to span the bridge that leads into the town. Needless to say, the banner attracted much attention.

Eye-catching describes the banner designed by the Danjo Wheelers to promote Square Dance Week.



New York

At the Fall Meeting of the New York State Square Dance Federation held recently in Syracuse, Mary Jenkins was appointed Chairman of a committee to prepare a syllabus for teaching modern square dancing in the schools, grades K-12. When completed, the syllabus will be presented to the New York State Depart-

Members of the Bells of St. Marys Square Dance Club refused to allow rain to dampen their spirits as they prepared to board the bus for their trip from Pennsylvania to Maryland.



ROUND THE WORLD of SQUARE DANCING

ment of Education for its approval. Teachers, both active and retired who are square dancers, are asked to please send their suggestions and comments as soon as possible to Mary at her home, Mockingbird Hill in Minerva, Olmstedville, New York 12857. Please mention the grades or subject matter you have taught.

Louisiana

The Firehouse Squares of Houma are having a special Mid-Winter Dance on January 21st at the East Park Community Center. Ron Schneider will be the feature caller.

As retiring Presidents of the Metropolitan New Orleans Area Square and Round Dance Association, Johnny and Janie Creel were presented with The American Square Dance Society's Certificate of Excellence. The award presentation was made at the recent 20th Annual Festival of the Association. Award Certificates were also presented by Lt. Gov. James Fitzmorris and New Orleans Mayor-Elect Joseph DiRosa. A Past Presidents' Club was formed this past year. All Past Presidents serve as advisors on various committees and hold two social events each year.



Square dancers applaud as Johnny and Janie Creel receive the Certificate of Excellence from Herb Ackerman.

Italy

Two new square dance clubs have been established in Italy and the members would like square dancers everywhere to know of their existence. The clubs are the Cast-A-Ways at Gaeta and the Sand Castle Swingers in Naples.

If anyone would like further information they may contact Ed Williams, AIRSOUTH Box 143, FPO New York 09524. Ed's telephone number is 760-9022, extension 2087.



Bea and Orin Gray of Chattanooga prepare to cut the cake at their 50th Wedding Anniversary celebration.

Colorado

Foot and Fiddle Square Dance Club will hold its Annual Sweetheart Dance on Saturday, February 11th. It will be held at Loveland High School in Loveland. Dave Smith will preside as feature caller.

Georgia

The Satilla Swingers will host the 17th Annual Okefenokee Square-Up in Waycross on February 10th and 11th. Art Springer and Dick Barker will call for square dancing. Wayne and Barbara Blackford will conduct the round dancing. The dance will be held in the Waycross City Auditorium and is limited to 40 squares.—
Dick Barker

The Bennett family of Valdosta, caller Bob, Mrs. Vivian, and daughter Debbie, are still up on cloud nine following their trip to Washington, D.C. last July to dance at the White House. Bob danced with the First Lady and both Vivian and Debbie were partners of the President as they and some 48 square dancers from all parts of Georgia participated in an old fashioned lawn picnic and square dance at the White House on July 20th. Part of the fun of being there was recognizing politicians and chatting with them. The entire group decided to form a club and meet once each year to



"Ladies and Gentlemen, I'd like to have you meet Amy, and her mother and father — the President of the United States." Caller Rod Blaylock does the honors (left). The President (right) and a bevy of happy dancers.



recount the trip and the fellowship they experienced. The 48 dancers feel that they represented all of the square dance world and callers Rod Blaylock and Bob Bennett represented all callers to the best of their ability. The group was most impressed with the beauty of the White House grounds. They sum up the experience in one word, "fantastic!"

Illinois

Bob and Jo Willard from Hillside attended the regular monthly meeting of the Chicago Area Callers Association in October as guests of the organization. Marvin Labahn, President of the Association presented the couple with a "plaque of appreciation" for their voluntary contribution to the advancement of square dancing in the metropolitan area of Chicago. Labahn said, "The Association members take this means of thanking the Willards for their devoted service in handling thousands of telephone inquiries since 1971, when they first manned the 'square dance information' telephone number listed in the yellow pages of the telephone directory." Earlier this year the Willards notified the Association that they desired to be relieved of this duty due to personal reasons. Harry and Neva Bradfish are presently handling the square dance information telephone number. Harry is a charter member of the Association.

Jerry Story of Quincy traveled halfway

around the world to call for a weekend festival in Riyadh, Saudi Arabia the end of October, 1977. It all came about when eight couples from the Middle East heard Jerry call at the National Convention in Atlantic City last summer and invited him to come and call for three sets during the festival of the Desert Swingers. A native of Iowa (where his parents are enthusiastic square dancers), Jerry is 22 years old, is married to Kristy and has a one-year old son, Joshua. Although Jerry travels some 75,000 miles a year calling, this trip was a first for him. He called his first square dance at 15, and taught Kristy and her parents to square dance. "Square dancing brought us together and is one of the things that keeps us together," says Jerry.



Here's the way Joseph and Mary Nojunas of Vincetown, N.J. promote square dancing.

8 pounds of sound by Hilton



The Micro-75

SOUND BY HILTON

The Micro-75 delivers the same Hilton sound which has set the standard in the square dance field for years.

SUPER-COMPACT SIZE

The Micro-75 measures only 5 by 9 by 11 inches. It weighs in at just under 8 pounds; carrying weight in its case is only 11 pounds. Believe it or not, it will play 12" LP records!

BIG-HALL COVERAGE

Don't let the size fool you. This unit packs a lot of power — two-thirds as much as the

main channel of the AC-200. We haven't built our business by making claims that we can't back up, and when we say that you can cover 50 squares with the Micro-75, you can believe it.

THE HILTON GUARANTEE

If you buy a Micro-75 and are not completely satisfied with it for any reason, return it within 30 days for full refund. Our two-year warranty includes repair or replacement of any defective unit, all freight charges paid by us, within the U. S. and Canada.

For technical information, price, and delivery, write:

HILTON AUDIO PRODUCTS

1033-E Shary Circle, Concord, Calif. 94518
Telephone (415) 682-8390



WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

GETTING ACQUAINTED WITH A NEW HOEDOWN RECORD

By Earl Johnston, Vernon, Connecticut

The views of Earl Johnston are always much sought by the members of the calling fraternity. This month we are deviating a bit from our regular format of presenting "how to do" situations re-inforced with dance and drill examples and we've asked Earl to give us his formula for working with an accompaniment record he is not familiar with. We think you will enjoy it — Editor.

OVER THE YEARS we have found that one of the toughest things for a caller to do is to work with a new hoedown. We would hope that with the following information, we can ease that situation.

First of all you have to think of a hoedown as a very simple song that does not have too strong a melody. Nonetheless, it contains all of the traditional characteristics found in any song. It will have 16 beats of music which will be repeated for a total of 32 beats. There will then be a change in the melody for 16 beats and these will be repeated for a total of 32 beats. It will then go back to the first part again and this process will be repeated over and over, to result in a complete recording of the hoedown. If you are looking for a good record to hear and understand this process, I would suggest Boil The Cabbage MacGregor #1100.

The variety within the hoedown is accomplished by the use of different lead instruments. This can be a banjo, a fiddle, a guitar, a piano or whatever instruments make up the particular orchestra that is featured on the record. Learn which instruments are taking the melodic lead

and listen to the way these instruments treat each chorus. It is also very worthwhile to listen to the subtle rhythms developed in the background by the banjos, guitars and bass fiddles and become aware of what is happening behind the lead instrument. You can get many ideas of rhythms by listening to the complete recording and not just listening to the lead instrument. You should study and learn your hoedown and its makeup just as well as you learn a singing call.

One of the most common complaints heard about a hoedown is that it is in the wrong key. This may very well be, but very few hoedowns have the key listed. However, it is not too difficult to find out if the key of the hoedown is suitable for your use. In order to do this, listen to your hoedown and find the very last note that is on the record. The note is called the key note. If you listen to the key note and can hit the four notes of the chord of that key note, you have a very good chance of being able to use the hoedown. It will require some practice, but you can even learn to call in harmony with the hoedown rather than calling it in the exact key in which it was written or played. This method can also be used with singing calls. Listen to the key note, sing the notes of the key note chord and find out where you are comfortable with it, then let that note of the chord be your guide. To illustrate further—think of a ladder with eight rungs. The bottom rung is the key note. You then skip up to the third rung. This is the second note of the chord. Then step up to the fifth rung. This is the third note of the chord. Then move to the top or eighth rung. This is the same note as the bottom note, only one octave higher. It is possible to use any one of the four notes of the chord as your place within the music that you want to use as your guide or where you sing along with the hoedown. It requires practice but it certainly can be done.

After you have found the key note, your

next step is to listen to the hoedown and find its makeup. First, find the beat. The beat is usually set by drums or a bass fiddle and this beat is what you tap your foot to. However, if you listen carefully, you will hear other rhythms. The next most obvious sound will be the up-beat. As you tap your foot, it not only goes down but also comes back up. The beat then is the definite 1-2-3-4. The up-beat combined with the down-beat would be the "and" if you were counting one-and, two-and, three-and, four-and. This can become even more sophisticated by counting one-and-ah, two-and-ah, three-and-ah, four-and-ah and squeezing it into the 1-2-3-4. When you start to practice with your new hoedown, see if you can make your voice fit as many as possible of the rhythms you hear. In other words, try to sing with the hoedown.

Instead of using words, use sounds like da-da-da or dum-da-dum or dum da-da-dum etc. For a new caller, the easiest way to do this is within the four beat formation. By varying the sounds of the da-da-da-da-, you will get out of the rut of sounding like you are reciting "Mary had a little lamb." You must practice this routine until you are completely comfortable with the music and can really vary your method of rhythmical presentation while still staying within the confines of the four beat phrases.

Until now, you have not even uttered a square dance command. This is the next step. *Without thinking about choreography*, try to see if you can make your square dance commands fit the rhythm that you have developed with the dum-da-dum dum routine. Use any square dance terms that might pop into your mind, such as four ladies chain, wheel and deal, square thru four hands, heads lead right and circle to a line. When you are able to fit square dance commands to the hoedown rhythms, you are ready to use these commands with definite dance patterns.

Many callers are lucky and do all of these things naturally. However, if you are one of the callers who has to work at it, you will find that the method described here is one way to build a patter style. Here are some good hoedowns that you can use to develop this method of patter calling.

Ping Pong — Kalox #1105
 Stay a Little Longer — Kalox #1128
 Skillet Lickin — Blue Star #1932

Excelsior Special — Chaparral #103
 Yellow Creek — Top #25073
 Something Else — MacGregor #1100
 Rhythm Boys Special — Kalox #1108

COUNTDOWN

By Jim Davis, Seattle, Washington

Heads square thru five hands
Separate around one into the middle
Square thru four hands
Separate around one into the middle
Square thru three hands
Split the outside two
Into the middle and square thru two hands
Split the outside two around one
Crosstrail thru, left allemande

EXTENDING

By Jim Davis, Seattle, Washington

Heads square thru three hands
Separate around one to a line of four
Pass thru, wheel and deal
Girls in the middle swing thru
Extend to the boys, scoot back
Girls extend to the center and swing thru
Turn thru, boys partner trade
Left allemande

SINGING CALL

THE STREET WHERE YOU LIVE

By Lem Gravelle, Jennings, Louisiana

Record: Bogan #1297, Flip Instrumental with
 Lem Gravelle

OPENER, MIDDLE BREAK, ENDING

Walk around your corner see saw own
Join hands and circle left
Men star right turn it once around
Left allemande then weave the ring
People stare oh but I don't care
Do sa do then promenade your lady fair
There's nowhere else in this world for me
Than to be on the street where you live

FIGURE:

Heads square thru four hands and then
With outside two just swing thru and
Hey boys run right and wheel and deal
Curlique and then follow your neighbor
Do a left swing thru those girls will trade
Girls run left promenade with this maid
There's nowhere else in this world for me
Than to be on the street where you live

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SPECIAL WORKSHOP EDITORS

Jack Lasry Workshop Editor
 Joy Cramlet Round Dances
 Ken Kernen Ammunition

A GIMMICK

By Hayes Herschler, St. Augustine, Florida
(Men put your hands in your pockets and don't take them out until I tell you)

Heads pass thru, U turn back
Slide thru, do sa do once around
Pass thru, trade by
Centers partner trade — then zoom
Double pass thru, cloverleaf
Zoom and centers pass thru
Slide thru, pass thru
U turn back and slide thru
Everybody partner trade
Pass to the center, centers pass thru
(Men take your hands out of your pockets)
Allemande left

JOE'S HASH

By Joe LeBoeuf, Orange, Texas

Heads square thru four hands
Swing thru, boys run
Wheel and deal, right and left thru
Flutter wheel, pass the ocean
Spin the top, boys run, crossfire
Coordinate, bend the line
Right and left thru
Touch a quarter, coordinate
Bend the line
Right and left thru, star thru
Pass thru, chase right
Boys run, pass the ocean
Fan the top, recycle
Right and left thru, veer left
Ferris wheel
Right and left thru, pass thru
Swing thru, spin the top
Right and left thru, star thru
Veer left, half tag, trade and roll
Pass thru, trade by
Left allemande

Heads square thru, pass the ocean
Fan the top, recycle
Right and left thru
Pass to the center
Double pass thru, track II
Swing thru, boys run
Half tag, trade and roll
Pass thru, trade by
Pass the ocean
Right and left thru
Touch a quarter, coordinate
Bend the line, right and left thru
Curlique, coordinate
Bend the line, right and left thru
Star thru, right and left thru
Veer left, ferris wheel
Curlique, star by the right
Full around, left allemande

Heads pass the ocean
Extend to a wave, swing thru
Boys run, half tag, trade and roll
Pass thru, trade by
Right and left thru
Pass to the center
Double pass thru, track II
Right and left thru, pass thru
Trade by, right and left thru
Veer left, ferris wheel
Right and left thru
Pass thru, pass the ocean
Explode the wave, trade by
Pass the ocean
Right and left thru, curlique
Coordinate, bend the line
Right and left thru
Pass thru, wheel and deal
Centers swing thru, turn thru
Allemande left

PAT

By Patrick Gale, Phoenix, Arizona

Heads square thru four hands
Do sa do to an ocean wave
Recycle, right and left thru
Pass thru, chase right
Box circulate once, girls turn back
Left allemande

SINGING CALL

RED HOT SPINNING TOPS

By Jack O'Leary, Glastonbury, Conn.

Record: Top #25342, Flip Instrumental with
Jack O'Leary

OPENER, MIDDLE BREAK, ENDING
Circle left

Where have all the people gone
I knew from yesteryear and
Where's the laughter that I used to hear
Allemande left your corner
Come back do a curlique boys run right
Allemande left weave around the ring
Take me back to the good old days
Do sa do and promenade I say
Ice cream sodas and lollipops
And red hot spinning tops

FIGURE:

One and three square thru four hands around
Do sa do the outside two you do
Swing thru and then spin the top my friend
When you're there do a right and left thru
Flutter wheel you do sweep a quarter too
Swing that corner lady promenade 'em too
Ice cream sodas and lollipops
And red hot spinning tops

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

DREAM SOMEDAY — Hi-Hat 957

Choreographers: LeRoy and Anita Stark

Comment: Interesting two-step to excellent music.

INTRODUCTION

- 1-4 CLOSED M face WALL Wait; Wait; Side, Close, Side, —; Side, Close, Side, —;

PART A

- 1-4 Side, Close, Fwd, —; Side, Close, Bk, —; (W Under face RLOD) Side, Close, L Turn to face RLOD in LEFT-OPEN, —; 1/2 R face Bk up Wheel, 2, 3 to face LOD, —;
- 5-8 (Twirl across to BANJO face RLOD) Side, Close, Fwd, —; Thru, Turn M face WALL in CLOSED, Close, —; Side, Close, Side to REV SEMI-CLOSED, Point; Rev Roll, 2, 3 to CLOSED M face WALL, —;

PART B

- 1-4 Side, Close, Fwd, —; Behind, Side, Front, —; Side, Close, Fwd, —; Behind, Side, Close, —;
- 5-8 (Run Arnd end facing WALL) Hook, 1/2 L Turn face LOD in SEMI-CLOSED, Fwd face COH in CLOSED, —; Side, Close, Side, —; (Run Arnd end facing COH) Hook, 1/2 L Turn face RLOD in SEMI-CLOSED, Fwd face WALL in CLOSED, —; Side, Close, Side, —;

PART C

- 1-4 Rock Fwd, Recov, Whip to LEFT-OPEN face WALL, —; Rock Bk, Recov, Fwd, —; (3/4 L Turn Under end facing RLOD in LEFT-OPEN) Wheel, 2, 3 to face RLOD in LEFT-OPEN, —; Wheel, 2, Pickup to CLOSED M face COH, —;
- 5-8 Repeat action meas 1-4 Part C except to start by facing COH:
- SEQUENCE: A — A — B — C — A — A — B — C plus Ending.

Ending:

- 1-2 SEMI-CLOSED Walk, Manuv to CLOSED, Pivot, 2 M face WALL; Side, Close, Apart, Point.

TOO MANY RIVERS — Hi-Hat 957

Choreographers: Jess and May Sasseen

Comment: A fun to do two-step with nice music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;

PART A

- 1-4 Side, Close, Side, Touch; Side, Close, Side, Touch; Turn Two-Step; Turn Two-Step M face WALL;
- 5-8 Side, Behind, Side, Thru to SEMI-CLOSED facing LOD; Walk, —, 2, —; Step, Brush, Step, Brush; Fwd Face WALL, Brush, Side, Touch;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8;

PART B

- 17-20 Side, Close, Fwd, —; Side, Close, Bk, —; BUTTERFLY Side, Behind, Side, Behind; Side, —, Front, —;
- 21-24 Fan Thru, Side, Cross, —; Fan Thru, Side, Cross to SEMI-CLOSED, —; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 to CLOSED M face WALL, —;
- 25-28 Repeat action meas 17-20;
- 29-32 Repeat action meas 21-24;
- SEQUENCE: A — B — A — B plus Ending.
- Ending:
- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Rock Bk, Recov, Point, —.

MILLIE PEABODY — Grenn 14254

Choreographers: Irv and Betty Easterday

Comment: An active routine. Good peppy music.

INTRODUCTION

- 1-4 BUTTERFLY BANJO Wait; Wait; Kick, —, Kick, —; Kick, —, Close to BANJO M facing DIAGONAL LOD & WALL;

PART A

- 1-4 Fwd, —, R Turn, —; Side, —, Bk M face RLOD in CLOSED, —; R Turn, —, Side to SIDECAR M face LOD, —; Fwd, —, Fwd to CLOSED, —;
- 5-8 Fwd, —, R Turn, —; Side, —, R Turn M face LOD in SIDECAR, —; (R Twirl) Fwd, —, Fwd, —; (R twirl end LEFT-OPEN facing LOD) Fwd, —, Fwd, —;
- 9-12 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Side, Close, Side/Flick end in CLOSED M face LOD & WALL, —;
- 13-16 Pivot, —, 2/Flick, —; 3, —, 4 M face LOD, —; Fwd, —, Manuv M face RLOD, —; Bk, —, Bk to SEMI-CLOSED, —;
- 17-18 (Fallaway grapevine with run) XIB, Side, XIF, Side; XIB, Side, XIF, Run end CLOSED M face LOD;

PART B

- 1-4 Fwd, —, Fwd to BANJO M facing LOD, —; Fwd, Lock, Fwd, —; Fwd, —, Run, 2 end in CLOSED; Fwd, —, R Turn, —;
- 5-8 Side, —, R Turn M face LOD in SIDE-

- CAR, —; Fwd, —, Fwd to CLOSED, —;
Walk Fwd, —, 2, —; 3, —, 4, —;
- 9-12 Fwd, Side, Close/Flick to BANJO, —;
Fwd, Side, Close/Flick to SIDECAR, —;
Fwd, Side, Close/Flick to BANJO, —;
Fwd, Side, Close to CLOSED, —;
- 13-16 Fwd, —, Side, —; Thru, —, Point, —; 2,
—, Side, —; Thru, —, Pivot, —;
- 17-18 2, —, Fwd, —; (Twirl) Walk Fwd, —, 2
end CLOSED M facing LOD, —;
- SEQUENCE: Dance goes thru twice ending in
HALF-OPEN second time thru for Ending.
Ending:
- 1-4 (L face Roll end in LEFT HALF-OPEN
facing LOD) Rock Side, Recov, Close,
—; (R face Roll end facing COH) Rock
Side, Recov, Close to face WALL in
CLOSED; Turn Two-Step; Turn Two-
Step end in SEMI-CLOSED facing LOD;
- 5-8 Walk Fwd to OPEN, —, 2, —; Fwd, —,
Point Fwd, —; Bk, —, Point Bk, —; Walk
Fwd, —, 2 end in BANJO M face WALL,
—;
- 9-12 Banjo Wheel, 2, 3, 4; 5, 6, 7, 8; 9, 10,
11, 12; 13, 14, 15, 16 end in CLOSED
M face WALL;
- 13-14 Scoot Apart, 2, 3, 4; Chug in Place, —,
Apart/Point, —.

OUR DREAM — Grenn 14254

Choreographers: Andy and Ann Handy

Comment: An interesting waltz to big band
sound music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart,
Point, —; Together to OPEN, Touch, —;
- DANCE
- 1-4 Waltz Away, 2, 3; Turn In, 2, 3 end
facing RLOD in LEFT-OPEN; Bwd
Waltz, 2, 3; Bk, 1/4 L Turn M face
WALL in CLOSED, Close;
- 5-8 Dip Bk, —, —; Rec/Float Apart, 2, 3;
Twinkle, 2, 3; Thru, Face, Close;
- 9-12 Repeat action meas 1-4;
- 13-16 Repeat action meas 5-8 except to end in
CLOSED M face WALL;
- 17-20 (Whisk) Fwd, Side, Hook end SEMI-
CLOSED facing LOD; (Wing) Fwd,
Draw, Touch end SIDECAR M facing
LOD & COH; (Telemark) Fwd, L Turn,
Fwd end in SEMI-CLOSED facing LOD
& WALL; Manuv, Side, Close end
BANJO M face RLOD;
- 21-24 Bk Turning R, Close, Fwd facing LOD
in SEMI-CLOSED; (In & Out Runs)
Fwd, Side, Bk; Bk/Turn, Side, Fwd;
Manuv, Side, Close end M facing RLOD
in CLOSED;

- 25-28 1/2 R Pivot face LOD, Fwd, Recov; Bk,
Side, Close; Fwd, Side, Recov end
BANJO M face COH & LOD; Twinkle,
2, 3 end SIDECAR M face LOD &
WALL;

- 29-32 Check, Recov, Side to BANJO; Manuv,
2, 3 end CLOSED M face RLOD; (R)
Waltz Turn; (R) Waltz Turn end OPEN
facing LOD;

SEQUENCE: Dance goes thru twice plus
Ending.

Ending:

- 1-2 BUTTERFLY M face WALL Side, Be-
hind, Side; (Wrap, 2, 3;) Side twd
RLOD, Behind, Side.

SWEET THANG — Belco 273

Choreographers: Rocky and Vickie Strickland

Comment: An easy two-step with adequate
music. There are cues on one band.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to SEMI-CLOSED
face LOD, —, Touch, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd,
Close, Bk, Close; Walk, —, 2 M face
WALL in LOOSE-CLOSED, —;
- 5-8 Side, Behind, Side, Front; Pivot, —, 2,
—; Turn Two-Step; Turn Two-Step to
SEMI-CLOSED face LOD;

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

BRIDGE

- 1 Walk, LOD —, 2, —;

PART B

- 1-4 Circle Away Two-Step; Circle Together
Two-Step M face WALL in CLOSED;
Side, Close, Side, Touch; Side, Close,
Side, Touch;

- 5-8 Side, Close, Fwd, —; Fwd, Close, Bk, —;
Bk, Close, Fwd, —; Side, Close, Thru, —;

- 9-12 Repeat action meas 1-4 Part B;

- 13-16 Repeat action meas 5-8 Part B;

SEQUENCE: A — Bridge — B — Bridge — A —
Bridge — B plus Ending.

Ending

- 1-4 SEMI-CLOSED Fwd Two-Step; Fwd
Two-Step; Fwd, Close, Bk, Close; Apart,
—, Point, —.

ENGINE #9 — Belco 273

Choreographers: John and Shari Helms

Comment: Not a difficult two-step. The music
is pleasant. There is one band of cues.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —,
Point, —; Together to SEMI-CLOSED,
—, Touch, —;

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Side, Close;**
 5-8 **Rock Side RLOD, —, Recov to face LOD in SEMI-CLOSED, —; Fwd Two-Step; Turn Two-Step; Turn Two-Step to end facing LOD in SEMI-CLOSED;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M face WALL:

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Lunge Side, —; Recov to face RLOD, —; Fwd Two-Step;**
 5-8 **Lunge Side, —, Recov face LOD in SEMI-CLOSED, —; Fwd Two-Step; Fwd, Close, Bk, —; Bk, Close, Fwd M face WALL in BUTTERFLY, —;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED facing LOD:
 SEQUENCE: Dance goes thru twice plus Ending.
 Ending:
 1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Walk, —, 2, —; Step Apart, —, Point, —.**

EIGHT CHAIN THREE

By Gil Crosby, Gainesville, Florida

Heads square thru
 Eight chain three
 Centers left swing thru
 Left turn thru
 Centers in cast off three quarters
 Star thru, double pass thru
 First couple left, next right
 Slide thru, square thru three quarters
 Left allemande

Heads right and left thru
 Star thru, pass thru
 Eight chain three
 Centers left square thru three quarters
 Others U turn back
 Touch a quarter, centers trade
 Girls run, square thru
 Right and left grand

Heads square thru
 Eight chain three
 Centers left swing thru
 Others cloverleaf
 Centers left turn thru, cloverleaf
 Everybody double pass thru
 First couple left, next right
 Slide thru, eight chain three
 Left allemande

Robert Kline

Richmond, New York

One and three do sa do to a wave
 Fan the top, step thru
 Right and left thru
 Do sa do to a wave
 Boys trade, girls trade
 Follow your neighbor and spread
 Follow your neighbor and spread
 Cast off three quarters
 Follow your neighbor
 Girls circulate, boys trade
 Left allemande

Heads lead right circle to a line
 Pass the ocean
 Girls trade, girls circulate
 Recycle
 Left allemande

Heads lead right circle to a line
 Swing the corner and promenade
 Heads wheel around
 Pass the ocean
 Girls trade
 Recycle
 Left allemande

SINGING CALL

WHOLE LOT OF THINGS TO SING ABOUT

By Bob Fisk, Mesa, Arizona

Record: **Swinging Stars #110**, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Circle left

I've got a whole lot of things to sing about
 I've got a whole lot of things to say
 Like the men star right once around
 Left allemande weave the ring that way
 I've got a whole lot of things I want to do
 Do sa do that girl and promenade
 And I want you here beside me
 Every step of the way

FIGURE:

Well now the heads promenade go halfway
 Sides pass thru and partner trade
 Heads square thru four hands around
 Step to an ocean wave scoot back
 Walk in a grand old right and left
 Swing your girl around and promenade
 And I want you here beside me
 Every step of the way

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Thor Sigurdson

Emerson, Manitoba, Canada

Heads square thru four hands
Curlique with the outside two
Follow your neighbor
Girls run, cast off three quarters
Square thru three hands
Left allemande

Heads square thru four hands
Follow your neighbor
Boys cross run, single hinge
Follow your neighbor
Boys cross fold
Allemande left

Heads half square thru, split two
Around one make a line of four
Pass thru, ends fold, swing thru
Boys run, half tag trade and roll
Curlique, follow your neighbor
Girls run, cast off three quarters
Cross trail thru
Skip partner and head to the corner
Left allemande

Heads right and left thru
Flutter wheel, sweep a quarter
Pass thru, split two around one
Make a line of four
Pass thru, ends fold
Touch a quarter
Follow your neighbor
Boys cross run and single hinge
Follow your neighbor
Boys cross fold, pass thru
Trade by, left allemande

MAINSTREAM CHOREO

By Jack Lasry, Hollywood, Florida

Sides rollaway half sashay
Heads square thru four hands
Do sa do to a wave, swing thru
Spin the top, curlique, boys run
Centers square thru three quarters
Left allemande

Sides rollaway half sashay
Heads square thru four hands
Swing thru, spin the top
Curlique, boys run right
Double pass thru
Cloverleaf, centers curlique
Walk and dodge
New centers square thru four
Centers in cast off three quarters
Star thru, centers pass thru
Swing thru, turn thru
Left allemande

Heads cross trail around one to a line
Pass the ocean, scoot back
Girls circulate, boys trade
Spin chain thru
Boys circulate one spot
Swing thru, turn thru
Left allemande

Heads lead right circle to a line
Pass the ocean, eight circulate
Scoot back, girls circulate
Boys trade, boys run
Couples circulate, wheel and deal
Dive thru, square thru three quarters
Left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in cast off three quarters
Centers square thru four hands
Ends star thru, swing thru
Spin the top, curlique
Eight circulate, boys run
Star thru, pass thru
Wheel and deal
Centers square thru three quarters
Left allemande

SINGING CALL

LAWDY MISS CLAWDY

By Wade Driver, Houston, Texas

Record: Rhythm Records #116, Flip In-
strumental with Wade Driver
OPENER, MIDDLE BREAK, ENDING
Circle left

Lawdy lawdy lawdy Miss Clawdy
Girl you sure look good to me
The men star right one time around
Left allemande gonna' weave the ring
I give you all of my money
Do sa do and promenade home
You like to leave me every morning
Don't come home 'til late at night
FIGURE:

Heads promenade go halfway
Sides do the right and left thru
Flutter wheel full around
Sweep a quarter and then pass thru
Do sa do do an eight chain four
Singing lawdy lawdy lawdy Miss Clawdy
Swing your corner around and promenade
You like to leave me every morning
Don't come home 'til late at night

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

Heads right and left thru
 Square thru three quarters round
 Separate around one into the middle
 Right and left thru
 Square thru three quarters round
 Do sa do, star thru
 Right and left thru, pass thru on to the next
 Circle four three quarters round
 Dive thru, pass thru, star thru
 Right and left thru, pass thru on to the next
 Circle four three quarters round
 Dive thru, star thru
 Cross trail thru, left allemande

LADY AROUND TWO, GENT FALL THRU

First old couple bow and swing,
 Lead right out to the right of the ring.
 (First couple with the lady in the lead goes to the right behind couple #2)

Now lady around two and gent fall thru,
 (The lady goes around behind two as the gent goes around one, splitting the number two couple. Both come into the center of the square and face left single file with the gent in the lead. The number two couple is not active except to move apart to allow a dancer to pass between them.)

Put the gent in the lead,
 Gent around two and the lady fall thru.
 Swing 'em on the inside, outside too.
 Circle up four and around you go,
 Break it all up with a do paso.
 Partner by the left, now corner by the right,
 Courtesy turn, don't take all night.
 Circle to the left, go around the floor,
 Now reverse back, go single file.

Number one lady in the lead
 (Everybody follow #1 lady)

Lady around two and the gent fall thru
 (With #1 lady leading the line, she goes around two while the #1 man falls thru. This puts him in the lead and they start moving to the right to go around the couple again; as they do the #2 lady will go around two and the #2 man will fall thru and immediately follow couple #1. Then the call will continue)

Gent around two and the lady fall thru.
 Swing 'em on the inside, outside too.
 Circle up six and around you go,
 Break it all up with a do paso.
 Partner by the left and corner by the right,
 Turn that partner and circle up six.
 Now circle to the right, go single file.
 Number one lady in the lead,
 Lady around two and the gent fall thru.

With the gent in the lead,
 Gent around two and the lady fall thru.
 Swing 'em at home and you're not thru,
 Allemande left, etc.

Gremlins reap their havoc on calls, as you may have noted in Ray Orme's call in the October issue. Here's how it should have been.

Three and four ladies chain
 Number one lady cross the square
 Circle three with number three
 Gent break with the left to a line of three
 Two and four cross trail thru
 Separate around one, make lines
 Go forward up and back that way
 Ends star thru and circle eight
 Four men go forward and back
 Cross trail thru
 Around one and circle eight
 Everybody California swirl
 Left allemande

SINGING CALL ADAPTATION

TOP OF THE WORLD

Adapted by Bill Litchman,
 Albuquerque, New Mexico

Record: Hi Hat 431

OPENER, MIDDLE BREAK, ENDING

Four little ladies chain across I say - -
 Join your hands and circle left around that way - -

The ladies in the men sashay, you circle left that way -

Ladies in the men sashay, left allemande (weave the ring)

I'm on the - top of the world looking - down on creation

You'll do sa do and then you'll promenade - -

The love that I've found, ever since you've been around

Has put me on the top of the world - - -

FIGURE

Head (side) two couples promenade halfway - - -

Down the middle right and left thru don't take all day - -

Four ladies chain across the hall you turn them on around you all

The girls star right go back home (do paso) - -

You turn your corner with the right hand 'round, your partner with the left hand 'round

Swing that corner girl and promenade - - -

The love that I've found, ever since you've been around

Has put me on the top of the world - - -

SEQUENCE: Opener, figure twice, middle break, figure twice, ending

How are You fixed for Square Dance Supplies?

HANDBOOKS

- A** Basic Movements (30¢ each, \$20.00 per 100)
- B** Extended Basic Movements (30¢ each, \$20.00 per 100)
- C** Club Organization (50¢ each)
- D** Indoctrination (20¢ each, \$15.00 per 100)
- E** One-Night-Stands (50¢ each)
- F** Party Fun (50¢ each)
- G** Publicity (50¢ each)
- H** Story of Square Dancing (50¢ each)
- I** Youth in Square Dancing (50¢ each)

MANUALS

- J** Caller/Teacher Manual for Basics 1-50 (\$5.00)
- K** Caller/Teacher Manual for Extended Basics (\$5.00)
- L** Caller/Teacher Manual for Contra Dancing (\$5.00)
- M** American Round Dancing (Hamilton \$2.50)
- N** Hamilton Round Dance Manual (\$5.00)

OTHER PRODUCTS & SUPPLIES

- O** Plastic Record Sleeves (\$12.50 per 100, plus \$2.00 postage)
- P** Paper Record Sleeves (\$8.00 per 100, minimum order 100)
- Q** Record Case Index Cards (\$2.50 plus \$1.00 postage)
- R** Sets in Order Binders (\$3.50 each) (Plus postage 1 or 2 binders, \$1.25; 3 or 4 binders, \$1.75)
- S** Non-Dancer Promotional Flyer (Per 100, \$3.00, per 1000, \$20.00)
- T** SIO Basic Check Lists (\$1.00 per dozen)
- U** Velco Slo-Down (\$2.75 plus \$1.25 postage Total per can \$4.00)
- V** Velco Spee-Dup (\$2.75 plus \$1.25 postage Total per can \$4.00) (Canada \$3.15 per can plus \$1.75 (U.S.) on both Slo-Down & Spee-Dup)
- W** Name Tags (Indicate design A or B) (Minimum order 100, \$2.75 per 100)
- X** CALLERLAB Check Lists (\$1.00 per dozen)

- Y** Diplomas (indicate square or round dance) (Minimum order 10, 10¢ each plus 20¢ postage)

- AA** Learn to Square Dance Posters (indicate #1 color 12 for \$1.50; #2 black and white 12 for \$1.00, minimum order 12)
- BB** Learn to Square Dance Post Cards (\$2.75 per 100, minimum order 100)
- CC** Completion Cards (indicate Basic or Extended Basic Program of Square Dancing) (\$2.50 per 100, minimum order 100)

TEACHING RECORDS

- DD** LP 6001 (\$5.95)
- EE** LP 6002 (\$5.95)
- FF** LP 6003 (\$5.95)
- GG** LP 6501 (\$5.95)

EQUIPMENT

- HH** EV 636 Microphone (\$76.80)
- II** EV 631A Microphone (\$55.20)
- JJ** Mike Cozy (\$6.95 plus \$1.00 postage)

The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of \$7.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

NAME _____

ADDRESS _____

New ☐ Renew ☐

CITY _____ STATE _____ ZIP _____

| Ltr | Qty | Description | Each | Total |
|-----|-----|-------------|------|-------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

| Ltr | Qty | Description | Each | Total |
|-----|-----|-------------|------|-------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Calif. add 6% Sales Tax

Total Amount (Enclosed) \$ _____



1 line "Slim Jim" \$1.00
 Name only
 regular size \$1.10
 Name and Town or
 design \$1.25
 Name and town and
 design (pictured) \$1.50
 Name and town and
 design and club name
 \$1.75

ANY STATE SHAPE \$2.00 UP EACH

We Design Club Badges

Order Any Badge in Any Blue, Green, Brown, Red,
 Color—Black, White, Yellow, Walnut.

Send Check With Order

Add 5¢ per badge for postage

PAT'S PLASTICS

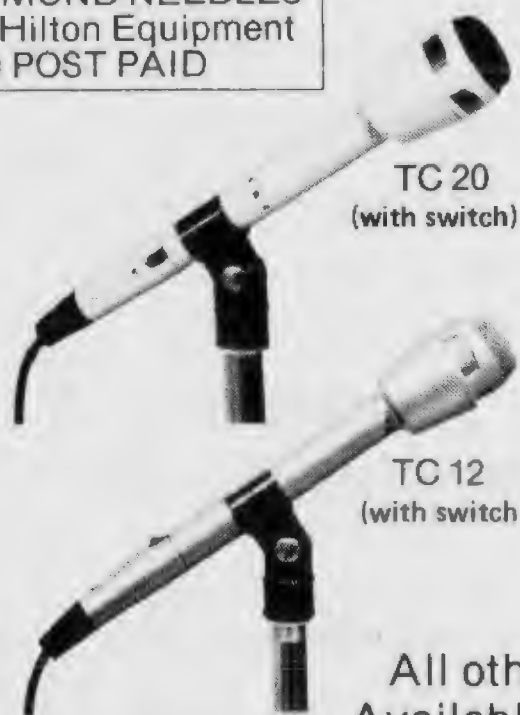
Box 847 Rifle, Colo. 81650 Phone (303) 625-1718

TURNER
 MICROPHONES

CONRAC
 CORPORATION

NEW PERFORMANCE LINE

DIAMOND NEEDLES
 For Hilton Equipment
 7.50 POST PAID



LIST \$150.00

CALLER NET

\$79.50

White Enamel

LIST \$145.00

CALLER NET

\$77.00

Satin Gold

Mich. Residents
 Add 4% Tax

All other Turner Models
 Available at similar prices

- EITHER WILL WORK IN HILTON REMOTE
- ONE YEAR FACTORY GUARANTEE

East of Mississippi, add \$2.00 post & handling
 West of Mississippi, add \$4.00 post & handling

FIGG ELECTRONICS

DARRELL FIGG, CALLER, 16 YEARS
 3139 Gord-Ann Ct. - Traverse City, MI 49684
 Phone (616) 947-8552 or 938-1202



**CALLER
 of the
 MONTH**



Lem Smith - Victoria, Texas

IN THE SPOTLIGHT this month is Lem Smith, whose caller-run club in his home town of Victoria, Texas, is called "Lem's Lemons" (love it!). Lem first saw the light of day in Kearney, Nebraska, and was raised in several small towns in Iowa. Upon graduation from high school, Lem joined the Marines and served for four years.

Shortly after having learned to square dance in Duncan, Oklahoma, in 1955, Lem became interested in calling. With the help of his club caller he began working on patter and later singing calls and attended several two and three-day caller clinics. He started actively calling in 1957.

Lem has served on the caller staff in Red River, New Mexico, for Lewis Ranch, Lonesome Pine Lodge, and served as caller and director of the Community Center for several sessions. He was staff caller for "Coffee College" for over seven years, formed "Sooner Seminar" and was staff caller and round dance instructor for two years at Lake Murray Lodge, Oklahoma.

Lem records on the Bogan label and has appeared as guest caller for many festivals. He is a member of the South Texas Callers Associa-

THUNDERBIRD


Al "Tex" Brownlee, Artist Repertoire
 Singing Calls

- TB 173 Whole Lot of Difference In Love
 by Bobby Keefe
- TB 174 That's When My Woman Begins
 by Bud Whitten
- TB 175 Let Your Love Flow by Bud Whitten
- TB 176 But I Do by Kip Garvey
- TB 177 Forever You'll Be Mine by Bob Bennett



Bob
 Bennett



Bobby
 Keefe



Harold
 Thomas



Kip
 Garvey



Bud
 Whitten

To be released soon:
 A Song In the Night
 Flowers On the Wall
 Sunflower
 Roll You Like a Wheel
 I've Got the World On a String
 Laughter In the Rain

THUNDERBIRD RECORDS • P.O. Box 3745 • GREENVILLE, S.C. 29608

tion and CALLERLAB, is a LEGACY trustee and was just recently elected President of the Texas Callers Association.

In addition to his own "Lem's Lemons," Lem is club caller for the Sea and Air Squares in Corpus Christi.

Lem and Mary Jo live on a small cattle ranch just south of Victoria, along the San Antonio River. They travel regularly through Kansas, Louisiana, Georgia, Tennessee, Arkansas and Texas as Lem calls for various festivals and area dances.

The Smiths have a son and daughter and a two-year old granddaughter, Lori.

(LETTERS, continued from page 3)

even in a "longer" short dress.) Leave the short dresses to the cute little young ones and let's have more of our pretty ladies wearing the real traditional long dresses again. One can still be vivacious and lively while looking and feeling graceful, lovely and ladylike. I wore a long dress (amid the short ones) recently, and do you want to know from whom the compliments came? From the gentlemen. They liked it, ladies!

Name Withheld by Request

Dear Editor:

Our ads in your May and June issues about our Summer Dances here in Lyons, Colorado, paid off! We had several couples from out of state that saw it. Our 19th Summer Season has just passed with large crowds attending from 43 states, 63 Colorado towns and from England, Germany, Holland and Mexico. Many attended from Vaughn Parrish's Square Dance Ranch nearby. Our thanks to all who attended! Our 20th season is in the planning. When you vacation in Colorado plan your Saturday nights

THE "WHITE" PEAVEY MICROPHONE

Used by many of the
Nation's Top Callers

Mike \$60.00 Cable \$20.00

Air Postage and Insurance additional \$3.50
If you have a Hilton no need
to order the cable

Sold By JACK LASRY • Used By JACK LASRY
1513 No. 46th Ave., Hollywood, Fl. 33021

★ BADGES ★



POOR SERVICE FROM YOUR PRESENT SUPPLIER? TRY US!

95% of ALL orders shipped within
two weeks from receipt of order

FREE SAMPLES FOR CLUB BADGES

Write for free literature and order forms.



★ SPECIAL EVENT AND
VISITATION BADGES From
\$25.00 per 100

★ FUN
BADGES

★ SPECIAL
EVENT
RIBBONS

DENVER, COLORADO



BAR \$1.15
Ca. S/Tax .07
Each \$1.22

EMBLEM \$1.50
Ca. S/Tax .09
Each \$1.59

Plus 75¢ per order postage and handling

**Have you square danced 1000 miles or more
from home?**

If so—YOU can become a "ROVER". A caller's
OK will qualify a couple if they have completed
the mileage requirement. Hang your Rover
Emblem on a Bar engraved with the Town
and State where you visited and danced.

BLUE ENGRAVERS

P.O. BOX 1070
SAN PEDRO, CA 90733

Free Samples
for Club Badges

"ORIGINALS IN SQUARE DANCE BADGES"
For over 20 years

scope records PRESENTS

Recent Releases

SC 619 Eastbound and Down
 SC 618 Wait Till the Sun Shines Nellie
 SC 324 Heading East/Rock Hoedown
 SC 323 High Gear/Long John Hoedown
 SC 321 Scope Dolly/Cripple Creek Hoedown
 Sunny Hills 113 Wake Up Susie (cloggers love it)/
 Old Joe Clark

Note: Square Dance Instruction Series IV now available

P.O. BOX 1448, SAN LUIS OBISPO, CA 93406



Jeanne Moody
Briscoe



Bill Donahue



Don Pfister

SC 620 SWEET 16 by Jeanne Briscoe

SC 621 MUSIC, MUSIC, MUSIC by Don Pfister

SC 622 ANNIVERSARY SONG by Bill Donahue

Every caller should have one for all those important anniversary occasions. All clubs may want a copy of this first modern square dance written to this special music.

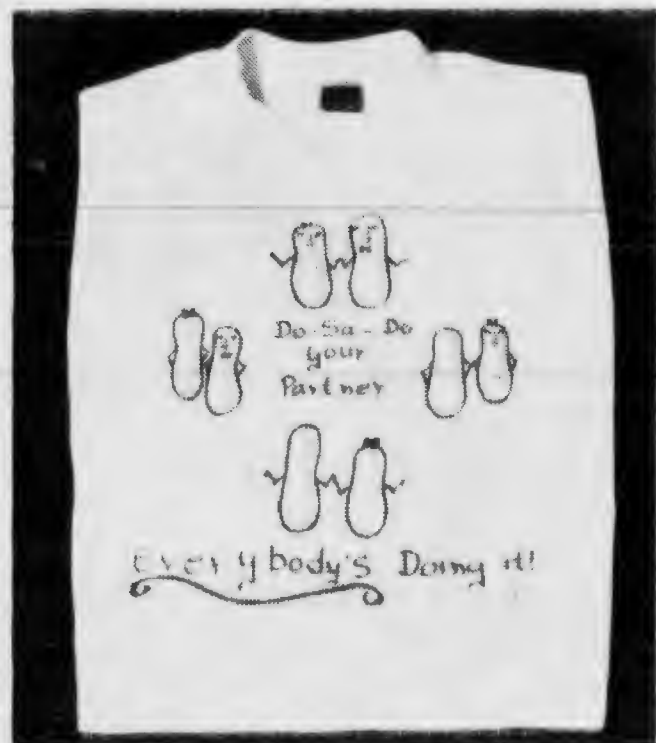
in Lyons. An open square dance with good callers, lots of fun and friendship for all!

LaVern Johnson
Lyons, Colorado

Dear Editor:

Things here are going "great." Lots of callers, clubs, and dances and I am sure getting my share of them. One thing that is worrying me to some extent is that I feel we are going too great — like the government — we're taking care of the poor and the rich but we are forgetting the middle class. By that I mean we

have, I think, (in our area) outstanding beginners' classes, great Mainstream Plus Experimentals and Advanced dancing — but we are neglecting the majority (the middle class) who want to dance once or twice a month. Really, we don't have a club in the area that sticks with the Basic Mainstream Program (without the experimentals). Our Callers Association is soon to correct this situation and I think we will be doing a great service in the area by providing a place for Mr. Average Dancer to go and dance and enjoy. I feel that CALLERLAB should put



BOB RUFF

SQUARE DANCE T-SHIRTS

BE A BOOSTER OF SQUARE DANCING — WEAR A P-NUT T-SHIRT
 LIGHT BLUE OR YELLOW COLORS —
 HEAVYWEIGHT QUALITY MATERIAL

\$5.95

Sizes: Men S,M,L,XL; Women S,M,L; Children S,M,L

Plus 75c Postage

Calif. add 6% Sales Tax

All Orders
 Must Be Prepaid

Discounts to clubs & teen groups. Write for information. Send check or money order and indicate color, size and quantity desired.

8459 Edmaru Ave., Whittier, Ca. 90605 (213) 693-5976

CALLER—EDUCATIONAL CONSULTANT—TEACHER
 Specializing in Materials for The Mainstream Basic Program
 "The Fundamentals of Square Dancing, Levels 1, 2, and 3"
 (Produced by The Sets in Order American Square Dance Society)

- These instructional albums teach the 50 Basic Program of Square Dancing. Over 5,000 colleges, libraries, and schools now use these records. \$5.95 each plus 50¢ for mailing, Canada add \$1.00
- Singing calls help dancers in learning the Extended Basics. Bob Ruff has categorized existing records for use in this program.
- Contra records and books can be ordered from Bob Ruff.

- Films. Two 16mm color/sound films on how to teach Level 1 can be rented.
- Special help extended to those learning in areas without a caller.
- In-service training is available to all school districts.
- College workshops for teachers and caller seminars can be scheduled.

BOB RUFF

8459 Edmaru Ave.

Whittier, California 90605

(213) 693-5976

NEWCOMB P.A. SYSTEMS for Every Purpose
CAN BE PURCHASED ON TIME PAYMENTS WITH APPROVED CREDIT

FROM THE MINIMUM

TO THE MAXIMUM

Write us for complete catalog.

Write us for complete catalog



T-40-2461 \$826.00
 T-50-2461 \$934.93
 T-100-2482 \$1122.26

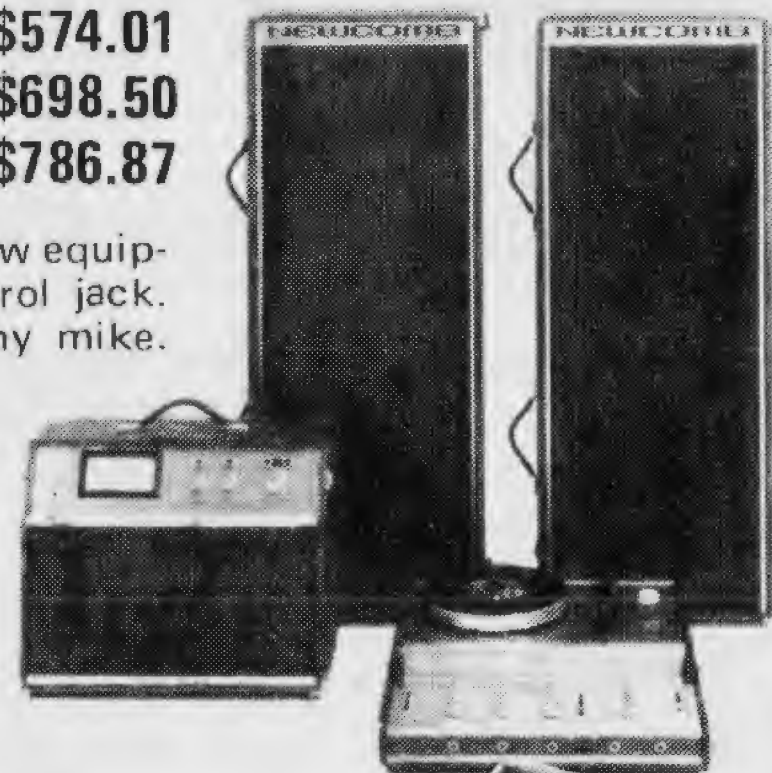
XT-140 Amplifier Only \$1520.32
 XT-250 Amplifier Only \$1702.65



T-40 Amplifier Only \$574.01
 T-50 Amplifier Only \$698.50
 T-100 Amplifier Only \$786.87

All Newcomb Amplifiers are now equipped with a music volume control jack. Write us for controls to fit any mike. Controls are \$39.50

**NEWCOMB
 RECORD CASES**
 Mailing costs are for
 Continental U.S. only



RC-7W
 \$14.95
 PP \$2.50

RC-7BW
 \$19.95
 PP \$4.00

RC-712W
 \$29.95
 PP \$5.00

MIKE COZY

\$6.95
 plus \$1.00
 mailing

ASHTON RECORD CASES—\$19.95 plus \$4.00 postage and handling
CAR CADDY—A New concept in a hand truck. Carries up to 100 lbs., 40" folds to 20". Tubular steel and weighs 7 lbs. Collapsible, designed to be used for sound equipment, luggage, etc. \$27.50.

LATEST RELEASES on these OUTSTANDING LABELS

BLUE STAR

Wildflowers Round Dance now available from Merrbach Record Service

- 2051 — Don't Worry 'Bout the Mule, Just Load the Wagon
 Caller: Dave Taylor
- 2050 — There's Not a Star Left in Texas
 Caller: Marshall Flippo
- 2049 — Bloody Mary Morning
 Caller: Roger Chapman
- 2048 — Doggie (Key A)/
 Texas Rag (Key A)
 Two Hoedowns
- 2047 — Blue Star Special/Texas
 Maid (Hoedowns)

LP Albums

- 1039 — Contra Dances
 called by Jerry Helt

We have tapes and LP records on the following: Records: Blue Star 1001 through 1031; Tapes: 1016 through 1031. Write for catalog listings.

- 1032 — Quadrilles
 called by Jerry Helt

BOGAN

- 1301 — How I Love Them Old Songs
 Caller: Horace Guidry
- 1300 — Invisible Tears
 Caller: Sleepy Browning
- 1299 — Light In the Window
 Caller: Lem Smith
- 1298 — It's a Fine Time To Leave Me Lucille
 Caller: Lem Smith

DANCE RANCH

- 643 — Too Many Rivers
 Caller: Ron Schneider
- 642 — Listen to a Country Song
 Caller: Ron Schneider
- 641 — You're Everything
 Caller: Ron Schneider

ROCKIN' "A"

- 1368 — I Love You More Each Day
 Caller: Jesse Cox
- 1367 — I'll Be Waiting For You
 Caller: Otis Getts

LORE

- 1163 — So Round, So Firm, So Fully Packed
 Caller: Curtis Thompson
- 1162 — Johnny Will
 Caller: Harold Bausch
- 1161 — I'll Bet You a Kangaroo
 Caller: John Davis
- 1160 — It's A Sin to Tell A Lie
 Caller: Dwight Burger

SWINGING SQUARE

- 2375 — All By Myself
 Caller: Harold Finney
- 2374 — One Time Too Many
 Caller: Harold Finney

BEE SHARP

- 107 — Do What You Do Do Well
 Caller: Dave Taylor

**Instructional Records
 by Dave Taylor**

- 211 — Teacup Chain

We carry aluminum stands for both column speakers and open back speakers. Present price is \$55.00 each plus \$3.00 postage and insurance (in the U.S.) Out of country postage is greater.

We carry all square dance labels. Dealers: Please write for your inquiries concerning starting a dealership to:

MERRBACH RECORD SERVICE, P.O. Box 7308, Houston Texas 77008



STIRRUP RECORDS

NEW RELEASES

Contact your
nearest record dealer

Produced by Stu Taylor

STIRRUP RECORDS, P.O. BOX 30007, EUGENE, OREGON 97403

S 501 "Bully of the Town" Marty Firstenburg

CURRENT BEST SELLERS

S 101 "Silver Threads and Golden Needles" Stu Taylor

S 401 "I'm Happy Every Day I Live" Denny Lantz

S 1101 "Saddle Romp"/"Cinch" Hoedowns

more stress on lower level dancing.

Fred Staeben

Palmer Lake, Colorado

Dear Editor:

We would like to apologize for not getting your questionnaire (see SQUARE DANCING, November, 1977) back to you by the deadline. . . . We just want you to know that we certainly think square dancing is heading in a healthy direction thanks, we believe, in great measure to LEGACY and CALLERLAB. We appreciate all you have done and are doing to

help make them a success. We don't have a crystal ball but just hope by the year 2000 people of all ages will get as much pleasure out of square dancing as we have over the past 26 years. The perfect square dance activity is just to keep them dancing and keep them happy — all ages and all levels. How to do it we are not quite sure. We hope our 1st National next year will lead to a Canada-wide organization — further than that we can only hope.

Lily and Jerry Dreger

Edmonton, Alberta, Canada

THE OTHER SIDE OF THE MIKE

The "HOW" Book of
Square Dance Calling by Bill Peters

The first really complete guidebook
and home-study training manual
for new or student callers . . .

NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

ACCLAIMED BY EXPERTS EVERYWHERE!

I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$14.95 per copy. Order postpaid by sending check or money order to BILL PETERS, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 6% sales tax.



PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements
- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.

Dear Editor:

It's time to renew our subscription (to **SQUARE DANCING**)! We want you to know we still eagerly read each issue with the same enjoyment we experienced with our first issue and always find some information to further our personal involvement in the dance activity. We have met so many wonderful folks through our Sets in Order contacts that we will always be thankful we can share our area information in return for meeting these wonderful people. Thank you for another pleasant year.

Larry and Eileen Perotti
Colorado Springs, Colorado

Dear Editor:

There has never been a better bargain in square dancing than this magazine since it started — even as a mimeo listing of "Where to Dance." Does that date me? Anyway, you are to be congratulated for all you have done to make square dancing what it is today.

Gordon Hoyt
Santa Maria, California

Dear Editor:

The following is from the "Letters From the People" column in our local paper. "I think Milwaukee should know the comments made by workers at the Auditorium during the State Square Dance Convention. I was a spectator, and a woman in a blue uniform sat next to me and remarked that it was a pleasure to serve the crowd because the washrooms were left clean. Around the concession stands a remark was made that the conventioners really knew where the rubbish belonged because there was no litter around. At the Summerfest site where square dancers parked their trailers, a worker said it had been left so clean they did not even find cigarette butts. The National Square Dance

WESTERN SNAP BUTTONS

TECH-PEARL in 10 colors
Blue, Yellow, Smoke, Tan, Brown,
Black, Red, White. Lt. & Dk. Green
5 for 50¢

DANCER SILHOUETTES

Iron-On for shirts, Dresses, Vests
Red, Black, White — 4 inch — 4 for 50¢
2 inch — 6 for 50¢

Zippers, laces, ric-rac available
Add 40¢ for handling. Mich. add 4% States Tax

T & C ENTERPRISES 231 Cedar St.
Cedar Springs, Mich. 49319



1166 HOOKSETT ROAD Zip 03104
WORLD'S LARGEST SQUARE DANCE SHOP
Offers a Complete
SQUARE DANCE CATALOG
Send \$1.00 for Catalog and Swatches
(Dollar refunded with first purchase)

ARMETA

The Original Fun Club Badges

Send for list

ARMETA, Dept. M

P.O. Box 22221

Milwaukie, Oregon 97222

GRENN, INC.

GRENN

"BEAUTIFUL GIRLS"

by Manning and Nita Smith

GR 14258

"WALTZING HEARTS"

by Cliff and Ruth Harry

TOP

TOP 25344

"ROAD TO GUNDAGAI"

flip square by Brian Hotchkies

P.O. BOX 216
BATH, OHIO 44210

Lou Mac



If unable to obtain records from your distributor, please write to us for information.

Bob Cat RECORDS

P.O. Box 2406 Muscle Shoals, AL 35660



Roger Morris

LM 129
LM 128

LM 127

LM 126
LM 125

LM 124
LM 123



Mac Letson

NEW ON LOU-MAC
All My Roads by Mac
Have I Told You Lately by Roger Morris
Don't Think Twice by Jim Coppinger
All the Sweet by Bill Barner
You Can Have Her by Harold
RECENT RELEASES
All the Times by Mac
Living in the Sunshine by Bill Claywell



Bill Claywell



Jim Coppinger



Harold Kelley

LM 122
LM 121
LM 120

BC 105

BC 104

BC 103
BC 102



Bob Augustin

She's My Rock by Jim
Last Farewell by Mac
Tennessee Saturday Night by Bill Claywell
NEW ON BOB-CAT
Down On Bourbon St. by Bob
Everything I Touch by Bill Barner
Magic of the Rain by Bob
Square Dance Man by Larry Letson



Bill Barner

Convention will be held here in 1979. Let's give them a great welcome. Milwaukeeans, who take pride in a clean city, should also be proud to have a group who leaves it that way. (signed) Irma Haas." I think square dancers should be proud of this.

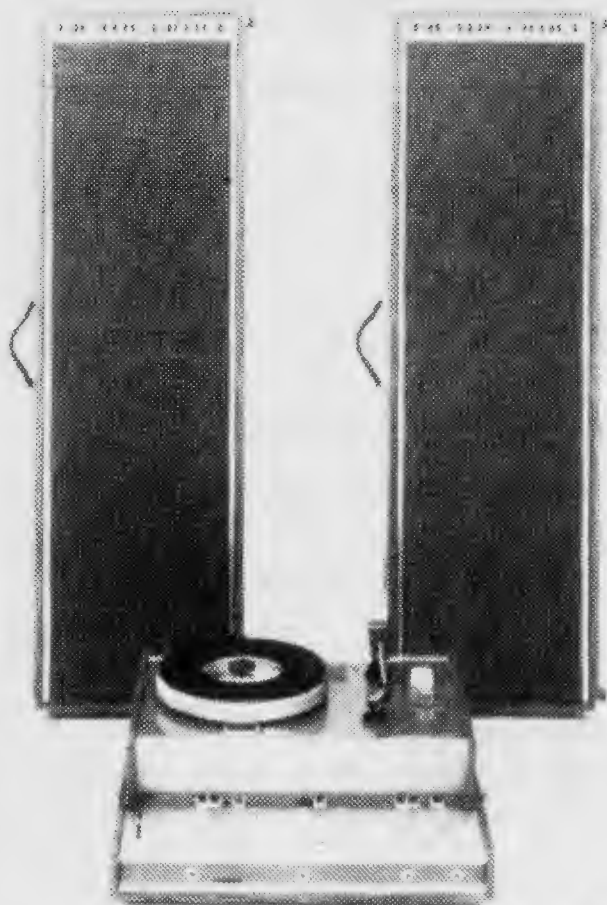
Elsie Peters
Milwaukee, Wisconsin

Dear Editor:

I am at a loss to whom to direct this inquiry and wondered if you could either pass this letter on or send me an address to contact for

the information. I intend visiting the U.S.A. during your next summer (1978) and wish to hire a camper van/mobile home to suit a young married couple to visit the Oklahoma and the Canadian National Conventions, commencing the hire on the West Coast and returning it there upon completion. Do you know if any square dancers rent mobile homes for a business or could you recommend a firm to which I could direct an inquiry? Should you know of any square dancers who will not be using their mobile home over the period June through

NEWCOMB®



MODEL T-100-2482

Consists of the powerful T-100 amplifier/turntable plus two of the highly efficient CS-482 column reproducers. A system to provide terrific impact on any crowd.

UNDER NEW OWNERSHIP
Roger and JoAnne Morris
Owen and Vivian Autry

DON'T FORGET!

\$3.00 will bring you our tape and information on how to continue the tape service **FREE OF CHARGE** every month. Reel to Reel or Cassette

WRITE FOR FREE BROCHURES

ROBERTSON DANCE SUPPLIES

3600 33rd Ave. • (916) 421-1518 • Sacramento, Calif. 95824



MONTHLY FEATURES

- ★ LET'S DO SOMETHING
- ★ NEEDLE NOTES
- ★ ROUND DANCE
- ★ SQUARE DANCE
- ★ SHOP TALK
- ★ RECORD REVIEW
- ★ VIEWPOINT
- ★ CHIP'S TIP

CALLER & CLUB DANCE DATES

25,000 Readers ... **BE INFORMED...**
 Subscribe Now - \$6.00 per year - 12 issues
 P.O. Box NC, Norwell, Ma. 02061

Needle Notes

FOR SQUARE DANCERS

by Judy Ross Smith

Sewing help for new & experienced dancers.
 Dresses * Skirts * Petticoats * Pettipants -
 Knit & crocheted capes.

A practical guide to homemade square dance clothes.

\$5.00 per copy, p.p. (Ma. res. + 25¢ tax) to:

Needle Notes, P.O. Box NC, Norwell, MA. 02061

August please let me know. Looking forward to hearing from you and hoping to be able to rent some sort of vehicle for next summer.

Richard L. Beeson

P.O. Box W100

Hayes Street

Neutral Bay

New South Wales, 2089, Australia

Anyone have information which might be of help to Richard? We've included his address so that he can be contacted by persons in a position to give him assistance.—Editor

Dear Editor:

Hi — I *do* like the magazine! And, I *do* like the Annual Directory. But, a suggestion. Publish the Directory in June, if possible. Seems like every summer we take off with last year's Directory and find this year's at home upon return.

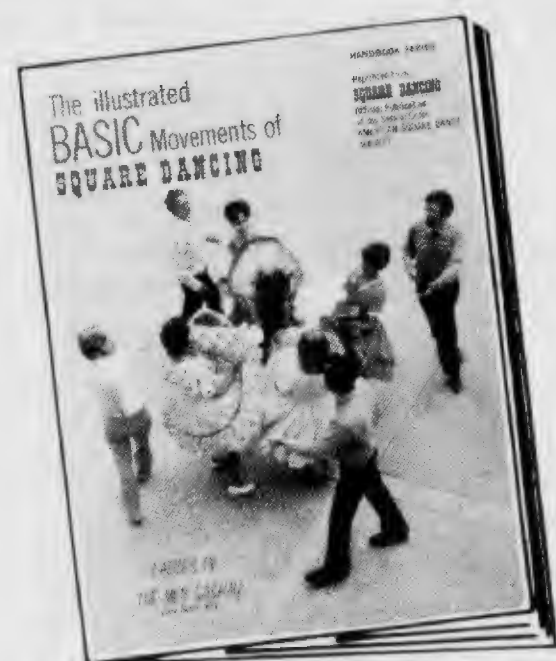
B.J. Dennis

San Rafael, California

Many associations hold elections in May and August allows us time to update. The current Directory is good through July, '78 — Editor.

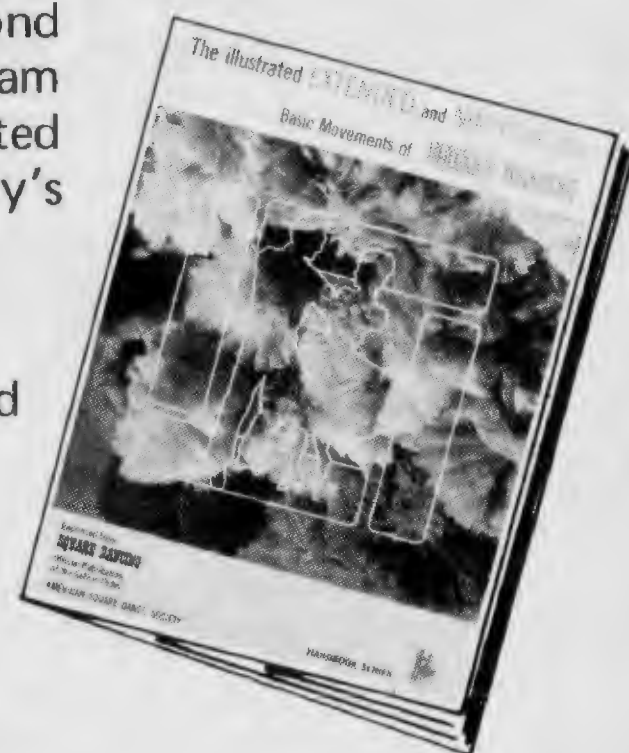
A help for the Caller a "Must" for the Dancer!

The Basics Handbooks



Here are all the Basics in the three CALLERLAB Programs that make up the Mainstream of today's square dancing. The first of the two 32-page illustrated booklets covers the Basic (foundation) movements. The second book features the Extended and Mainstream Programs. In both volumes the basics are listed in the proven American Square Dance Society's suggested order or teaching.

Price: 30¢ per copy
 \$20.00 per 100 postpaid
 Calif. add 6% sales tax



order from: The Sets in Order

AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard, Los Angeles, California 90048

LOCAL DEALERS

Stores handling square dance records and books anywhere in the world are listed in these pages. For information regarding these special listings write SQUARE DANCING Advertising, 462 North Robertson Blvd., Los Angeles, California 90048. Our Telephone: (213) 652-7434. Attention: Adv. Mgr.

★ ARIZONA

CLAY'S BARN
P.O. Box 2154, Sierra Vista 85635

★ CALIFORNIA

BARBARA'S SQUAREWEAR SHOP
6730 Lankershim Blvd.
No. Hollywood 91606

ROBERTSON DANCE SUPPLIES
3600-33rd Avenue, Sacramento 95824

★ CANADA

GERRY HAWLEY RECORDS
34 Norman Crescent, Saskatoon, Sask.
THE SQUARE DANCE POST
833 Stafford Dr., Lethbridge, Alberta

★ COLORADO

S. D. RECORD ROUNDUP
957 Sheridan Boulevard, Denver 80214

★ GEORGIA

C-M WESTERN WEAR
3820 Stewart Dr., Doraville 30340

★ ILLINOIS

CROSS-COUNTRY RECORD SERVICE
7145½ W. Belmont, Chicago 60634

★ INDIANA

B-BAR-B SQUARE DANCE APPAREL
& RECORDS, 6313-6315 Rockville Rd.
Indianapolis 46224

★ MASSACHUSETTS

PROMENADE SHOP
Square Acres, Rte. 106,
East Bridgewater 02333
SUE'S SPECIALTY SHOP
374 Old Boston Rd., Rt. 1
Topsfield 01983



SINGING CALLS

WAIT 'TIL THE SUN SHINES NELLIE — Scope 618

Key: F Tempo: 128 Range: HB Flat
Caller: Jay Henderson LC

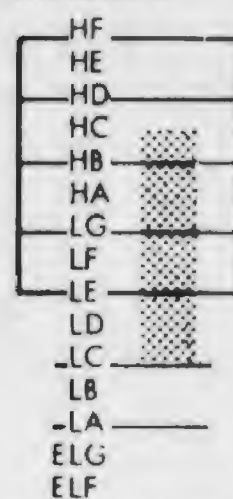
Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — swing — promenade (Figure) Heads pass thru — partner trade — reverse the flutter — roll it around the ring — sweep a quarter — right and left thru — pass thru — right and left thru — outside two — veer to left — half tag — walk and dodge — partner trade — reverse the flutter — promenade.

Comment: Figure choreography is different and danceable but dancers will have to keep on their toes and move. Nice job by Jay. Scope does fine job on instrumental.

Rating: ☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

LUCILLE — Red Boot Star 1237**Key: A Tempo: 130 Range: HA**
Caller: Elmer Sheffield LA**Synopsis:** (Break) Circle left — left allemande corner — swing — promenade (Figure) Heads promenade three quarters round — sides right and left thru — pass thru — do sa do — swing thru — turn thru — left allemande — walk by one — swing next — left allemande — come back — promenade.**Comment:** At least two companies have released this tune this month. One will naturally not do as well as the other. This instrumental is good. Very easy figure for dancers. Nothing outstanding but solid release.
Rating: ☆☆**KELLY KEEP THE LIGHTS ABURNING — Circle D 209****Key: G & A Tempo: 128 Range: HC Sharp**
Caller: Les Main LD**Synopsis:** (Break) Circle — left allemande — do sa do own — gents star by left — turn partner by right — left allemande — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — walk and dodge — partner trade — right and left thru — pass the ocean — recycle — swing corner — promenade.**Comment:** Good rhythm on this release. Nothing outstanding or different in figure that hasn't been overworked. Seems very danceable. Easy for callers to use.

Rating: ☆☆

Y'ALL COME BACK SALOON — D & R 122**Key: D Tempo: 130 Range: HB**
Caller: Ron Russell LA**Synopsis:** (Break) Four ladies promenade inside — home join hands circle eight — left allemande corner — weave ring — do sa do — promenade (Figure) Heads rollaway — to middle and back — star thru — right and left thru — pass thru — trade by — do sa do — girls trade — recycle once around — dive thru — square thru three quarters — swing corner — promenade.**Comment:** Lots of words in this call that callers will have to work on. Music adequate as well as figure. Metering of words is questionable as well as last sentence of call being used in a square dance release.
Rating: ☆+**UPTOWN SATURDAY NIGHT****— Greenwood 9008****Key: A Flat Tempo: 130 Range: HE Flat**
Caller: Mary Ann Nicholas LE Flat**Synopsis:** (Break) Grand square sides face — four ladies chain across — chain back —

LOCAL DEALERS

★ **MISSOURI****DO-SAL SHOPPE**

16623 E. 23rd St., Independence 64055

★ **MINNESOTA****FAIR N' SQUARE RECORD SHOP**

150 Myrman, W. St. Paul 55118

J-J RECORD

1724 Hawthorne Ave., E., St. Paul 55106

PALOMINO SQUARE DANCE SERVICE

2920 Washburn Circle, Minneapolis 55423

★ **NEVADA****FOUR SQUARES DANCE SHOP, INC.**

145B Hubbard Way, Reno 89501

★ **NEW JERSEY****DANCE RECORD CENTER**

10 Fenwick St., Newark 07114

★ **NORTH CAROLINA****RAYBUCK'S RECORD SERVICE & CALLERS**

SUPPLY, Rt. 1, Box 212, Advance 27006

★ **OHIO****DART WESTERN SHOPPE**

1414 E. Market, Akron 44305

F & S WESTERN SHOP

1553 Western Avenue, Toledo 43609

★ **OKLAHOMA****KEN JOHNSTON'S COUNTRY STUDIO**

Star Rt. A, Box 1, Kingston 73439

★ **OREGON****PROMENADE SHOP**

11913 N.E. Halsey, Portland 97220

★ **SOUTH DAKOTA****SCHLEUNING'S RECORD SERVICE**

Route 2, Box 15, Rapid City 57701

★ **TENNESSEE****THE DO-SI-DO SHOP, INC.**

1138 Mosby Rd., Memphis 38116

★ **TEXAS****EDDIE'S & BOBBIE'S RECORD SHOP**

P.O. Box 17668, Dallas 75217

★ **WASHINGTON****DECKER'S RECORDS**

E. 12425 Trent Ave., Spokane 99206

RILEY'S RANCH CORRAL

750 Northgate Mall, Seattle 98125

STORES handling square dance records are welcome to write **SQUARE DANCING** for information regarding a listing on these pages.

WAGON WHEEL RECORDS

"THE RECORD DESIGNED . . . WITH THE CALLER IN MIND"



NEW
WW 902 "AMONG MY SOUVENIRS"
Flip square by Gaylon Shull

ATTENTION CALLERS:
If your dealer doesn't have this new record,
send check for \$2.50 and
we will send you a record.
NO C.O.D.'s PLEASE

ATTENTION: All dealers—Order all New Records from
ROCKY MOUNTAIN DISTRIBUTING CO.
10101 E. Colorado Ave., #4 • Denver, Colorado 80231

YOUR OWN CLUB STICKERS FOR EITHER SIDE OF GLASS

THESE ARE DECAL TYPE STICKERS
wet the decal and transfer to desired surface



MINIMUM ORDER 10
LESS THAN 100—35¢ EACH
100 OR MORE 30¢ EACH

"Send for free catalogue
on badges, stickers,
accessories, etc."

MAREX Co. Box 371, Champaign, Ill. 61820

ATTENTION CALLERS!

SQUARE DANCE DIGEST SERVICE, a monthly
Note Service for Callers, is a valuable supplement to
every caller's programming needs.

Published monthly, material is sectionalized for
quick reference. Subjects range from Mainstream to
Advanced Workshop material. Useful, workable figures
and dances for both new and experienced callers. Cost
is \$14.00 per year (12 issues). Overseas postage extra.

Also available, a 26-page booklet **MODULE**
CHOREOGRAPHY. Full details on how to set up and
use a Module calling system. (B14) and other common
workshop notations thoroughly explained. Only \$2.50
per copy.

Sample copies of the DIGEST upon request. Send 24¢
stamp.

SDDS 750 Inglewood St.
Salinas, Ca. 93906

Edited & Published by
John & Evelyn Strong

promenade (Figure) Four ladies chain three
quarters — head two couples star thru — pass
thru — right and left thru — swing thru —
boys trade — turn thru — allemande left —
do sa do own — swing corner — promenade.

Comment: Good instrumental on a label sel-
dom seen. Figure can be called to any group
as it uses easy dancing. Metering may have to
be adjusted for some callers. Think callers
will enjoy this instrumental. Rating: ☆☆

LUCKENBACH, TEXAS — Rhythm Records 112

Key: G & A **Tempo: 132** **Range: HD**
Caller: Bob Baier **LB**

Synopsis: (Break) Sides face grand square — left
allemande — weave ring — do sa do —
promenade (Figure) Heads promenade half-
way — down middle square thru four hands
— right and left thru — veer to left — ferris
wheel — centers square thru three quarters —
swing corner — promenade.

Comment: Real western feeling in this release.
Phrasing has to be adjusted for some callers
but should present no problem. Easy dance
figure using ferris wheel. Nothing unusual in
release but could be sleeper. Rating: ☆☆

HOW COME YOU DO ME LIKE YOU DO — Longhorn 1020

Key: G **Tempo: 132** **Range: HB**
Caller: Rick Smith **LD**

Synopsis: (Break) Four ladies chain across —
chain back — join hands circle left — left
allemande — weave ring — do sa do —
promenade (Figure) Heads square thru four
hands — do sa do corner — swing thru — girls
fold — peel the top — right and left thru —
square thru three quarters — corner swing —
promenade.

Comment: This dance features peel the top.
The music is very adequate and has a nice
feel. The tune is well established and most
callers can use. Rating: ☆☆



SQUARE 'EM UP WITH HI-HAT HOEDOWNS & SINGING CALLS

Recent Releases

- HH 477 "RAMBLIN' FEVER"
by Mike Sikorsky
- HH 484 "OH! LONESOME ME"
by Dick Waibel
- HH 639 "COMEBACK/HOT BRAKES"
(Hoedown) by Del Kacher
- HH 453 "GOD'S GONNA GETCHA"
by Lee Schmidt

New Releases

- HH 486 "ORDINARY MAN"
by Ernie Kinney
- HH 485 "SMOKE ALONG THE
TRACKS" by Mike Sikorsky

New on Blue Ribbon

- BR 219 "MACK THE KNIFE"
by Jerry Bradley
- BR 220 "WHEN PAYDAY ROLLS
AROUND" by Jerry Murray

Produced by Ernie Kinney Enterprises, 3925 N. Tollhouse Rd., Fresno CA 93726
Distributed by Corsair-Continental Corp & Twelgreenn, Inc.

Sheer Magic

Petticoat Kits

by AnnGene



FEATURING:

LUXURIOUS "SHEER MAGIC" NYLON ORGANDY

LAYERED CONSTRUCTION FOR BETTER SKIRT CONTROL

A FLATTERING "STRAIGHT FROM THE WAIST PROFILE"

HEM BOUND WITH ORGANDY FOR ADDED FULLNESS

SIMPLIFIED DESIGN FOR EASIER SEWING

| STYLE | SWEEP | KIT | CUSTOM MADE PETTICOAT |
|--------------------------|-----------------|----------------|--------------------------|
| <i>not too full look</i> | <i>20 yards</i> | <i>\$11.95</i> | <i>\$16.95</i> |
| <i>full look</i> | <i>40 yards</i> | <i>\$19.95</i> | <i>\$26.95</i> |
| <i>extra full look</i> | <i>60 yards</i> | <i>\$26.95</i> | <i>\$36.95</i> |

State waist measurement and petticoat length.
Please add \$1.25 per kit for handling.

Colors: white, black, red, med. pink, hot pink, gold, maize, yellow, eggshell, sand, brown, mint, moss, shamrock green, coral, lt. orange, lt. blue, aqua, heaven blue, royal, navy, lilac, orchid, purple

ALL ORDERS ACKNOWLEDGED
WITH SHIPPING DATE

SPECIAL DISCOUNT
\$1.00 per kit for three or more kits per order

Sewing Specialties

7429 4th Avenue South, Richfield, Minnesota 55423 (612) 869-6822



Larry Jack Marv Lindner Skip Stanley

WILD WEST

- WW 1-38** **Adios Amigos** by Larry Jack
WW 1-39 **Mockingbird Hill** by Larry Jack
WW 1-40 **I've Got You to Come Home To**
 by Skip Stanley
WW 1-41 **All Shook Up** by Marv Lindner
 Wild West and Cowtown Productions by Larry Jack

WILD WEST

RECORDINGS
 For the Best in
 Square Dance Music



Bill Kramer Russ Young

COW TOWN

- CT 108** **Let My Love Be Your Pillow** by Don Rush
CT 109 **Richest Man in the World** by Bill Kramer
CT 110 **Wish I Had Loved You Better** by Russ Young
CT 201 **Marcia** (Hoedown)
 Called side by Bill Kramer

Distributed by Corsair Continental and Twelgrena

HONKY TONK MEMORIES — D & R 123

Key: A **Tempo: 132** **Range: HC Sharp**
Caller: Ron Hunter **LE**

Synopsis: (Break) Allemande — do sa do — left allemande — weave ring — do sa do — promenade home — (Figure) Head ladies chain — same pair square thru four hands — do sa do — swing thru — boys trade — run to right — half tag trade and roll — pass thru — swing — promenade.

Comment: One of the better releases for this company. Many callers can have enjoyment using this one. Recording may seem thin but can be adjusted by callers to suit individual

response. Nothing outstanding with the choreography. Rating: ☆☆

TEXAS IN MY SOUL — Swinging Stars 111

Key: C **Tempo: 128** **Range: HE**
Caller: Lee Schmidt **LA**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right once around — left allemande — weave ring — promenade (Figure) Head two couples promenade halfway — sides move into middle — square thru four hands — right and left thru — dive thru — pass thru — swing thru — men trade — swing corner — left allemande

NEWCOMB®



MODEL T-40-2461

Consists of the T-40 amplifier/turntable plus two CS-461 compact column reproducers.

Professional Net \$826.00

**CALL OR WRITE
 FOR INFORMATION**

POSTPAID ANYWHERE IN U.S. IF CHECK IN FULL ACCOMPANIES ORDER

HARLAN'S RECORD CENTER

RD 2 BOX 292 MONTOURSVILLE, PA. 17754 Ph: (717) 368-2721



presents for your **1978**
dancing pleasure in

17 Great Weekends

*Each Fun-Filled Weekend... A Special Party
with these Great Stars!*

SPRING SCHEDULE

April 21-23
**GARY
SHOEMAKE**
of Texas

April 28-30
**JOHNNIE
WYKOFF**
of Indiana

May 5-7
**JACK
LASRY**
of Florida

May 12-14
**RON
SCHNEIDER**
of Florida

★ From Friday evening through Sunday noon,
your weekend will be something to remember.
Optional morning and afternoon workshops
help you get in step with the latest dances or
relearn the old basics. From 8:00 to 11:00 in the
evenings is jamboree time featuring the kind of
dancing you like best. Following the midnight
snack, the after-parties always present a sur-
prise. C'mon along.

May 19-21
**KEN
BOWER**
of California

May 26-28
R. DOUGHERTY
of Minnesota
and
G. KNUTSON
of Wisconsin

June 2-4
**BOB
YERINGTON**
of Iowa

EDNA 'n GENE ARNFIELD

Skokie, Illinois

Round Dance Leaders at All Weekends

FALL SCHEDULE

Sept. 8-10
**BOB
FISK**
of California

Sept. 15-17
**JOHNNY
LeCLAIR**
of Wyoming

Sept. 22-24
**JOHN
HENDRON**
of Massachusetts

Sept. 29-Oct. 1
DAVE TAYLOR
of Illinois and
LES MAIN
of Colorado

Oct. 6-8
**BERYL
MAIN**
of Colorado

Oct. 13-15
**JACK
LASRY**
of Florida

Oct. 27-29
**MARSHALL
FLIPPO**
of Texas

Nov. 3-5
**MARSHALL
FLIPPO**
of Texas

Nov. 10-12
**JERRY
HAAG**
of Wyoming

Nov. 17-19
**JOHN
HENDRON**
of Massachusetts

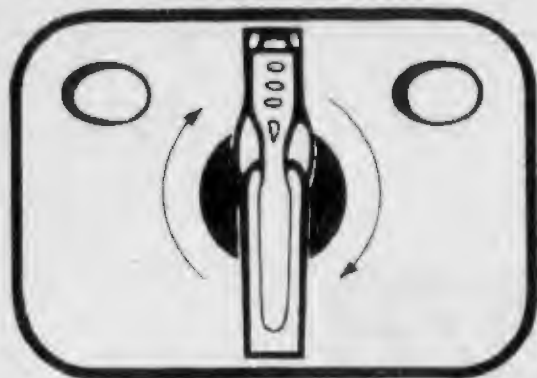
For Information or Reservations

JUDY KAMINSKI

Chula Vista Resort, Wisconsin Dells, Wis. 53965
Phone: (608) 254-8366

Program Director
EARL C. SHERRILL

SWIVEL 360° CLIP-ON



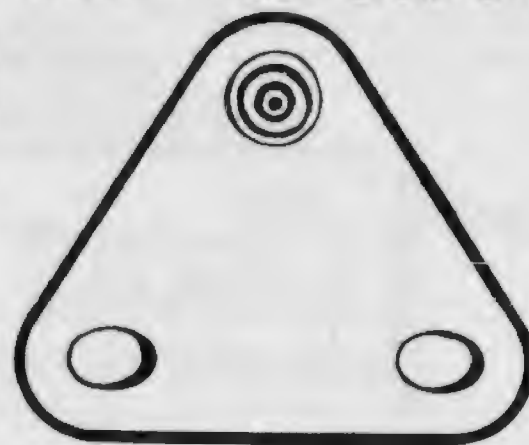
® TM REG. U.S. PAT. OFF.

'The Real Thing' BADGE HOLDERS

LEFT: SWIVEL 360°™ CLIP-ON—The clip swivels a full 360° -permitting your badge to be clipped to any type of garment.

RIGHT: DOUBLE-SIDED SNAP-ON — Snaps between pocket and pocket flap of Western shirt.

DOUBLE-SIDED SNAP-ON



At Your Square Dance Shop and Badge Maker

DEALERS: Write for brochure for full information.

Don Hadlock, 24813 Broadmore Ave., Hayward, CA 94544

— new corner promenade home.

Comment: Key for Lee seems lower than usual. Dance figure is average. Music above average. Use of many cities' names gives gimmick that many will enjoy. Tune becomes more enjoyable as you dance it. Rating: ☆☆

LAST TIME I SAW HER — Kalox 1208

Key: F **Tempo: 128** **Range: HD**
Caller: Bill Peters **LC**

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — roll half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure)

Head two right and left thru — cross trail — round one — line up four — up to middle and back — pass thru — chase right — boys run — star thru — dive thru — square thru — three hands — swing corner — promenade.

Comment: Quite an introduction to this record. Choreography features chase right that works nicely. Good Kalox music with steel guitar use. Above average in all respects. Rating: ☆☆

HELLO LOVE — Kalox 1209

Key: F **Tempo: 128** **Range: HA**
Caller: Joe Lewis **LC**

B. & S. SQUARE DANCE SHOP

**WRITE FOR
A FREE CATALOG**

Billy and Sue Miller MAGNET, INDIANA 47555 Phone: (812) 843-5491



THE CLASSIC

Made fully lined, the "CLASSIC" features foam sock lining, a steel shank for support, a full inch of heel—rubber capped for sure footing, and a buckle with elastic going to complete the 3/4" strap. Sizes in medium 4 1/2 through 10 and narrow 6 through 10.

| | | |
|---------------|-------------|----------------|
| \$1.00 | Black/White | \$10.95 |
| Postage | Red/Navy | \$11.95 |
| each. | Silver/Gold | \$12.95 |



MAJESTIC

Glove tanned leather. Sizes 6 thru 12 N; 4 thru 12 M; half sizes. Steel shank for support.

| | |
|----------------|----------------|
| Blk/White | \$14.75 |
| Navy/Red | \$15.75 |
| Silver/Gold | \$16.75 |
| Postage \$1.00 | |

RINGO

The shoe most square dancers wear. 1/2" heel with elastic binding around shoe. Strap across instep.

| | |
|--|----------------|
| Black and White | \$12.50 |
| Yellow, Pink, Red, Hot pink, and Orange | \$13.50 |
| Silver/Gold | \$14.50 |
| Sizes 4 to 10 — Med. and Narrow. Half Sizes. | |
| .85¢ Postage | |



**INDIANA
ADD
4%
SALES
TAX**

SISSY



\$4.95

SHORTIE



\$6.50 or 2 pairs for \$12.00

MID-THIGH



KNEE LENGTH

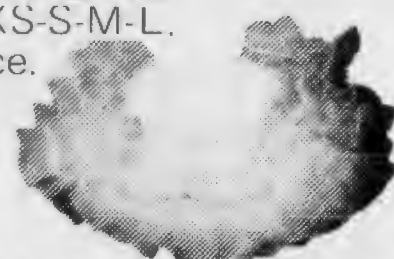


STRETCH COTTON PETTI PANTS

With 1 1/4" nylon lace. The mid thigh has 8 rows of lace and the knee length has 9 rows of lace. These are made for us exclusively and they're made true to size. Colors are: white, lime green, black, yellow, blue, pink, red, orange, purple, hot pink, kelly, brown, navy, dark purple, multi-color, royal and red, white and blue combinations. Order mid thigh or knee length in S-M-L-XL. Sissy Pants—6 rows of lace. XS-S-M-L. Shorties—3" legs, 8 rows of lace.

Postage 50¢ ea.

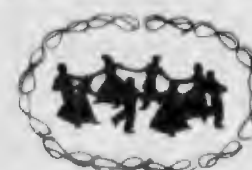
We have one of the finest 50 yard nylon marquisette slips. Cotton tops, wide elastic band, 4 tiers on 18" and up, 3 tiers on 17" and shorter. Our slips are stiff enough to insure long life. Order 1" shorter than skirt. 18" to 26" and other lengths by special order. Colors: white, black, blue, pink, yellow, red, hot pink, pale green, lime green and multi-color, turquoise, orange, bright yellow, med. purple, royal, red, brown, navy, kelly green, dark purple, red, white and blue combinations or any color combinations of listed colors.



\$16.95 plus \$1.00 postage. 35 yd. slips **\$14.95** plus \$1.00 postage.

The Lloyd Shaw Foundation Dance Week

July 16-21, 1978



at
Scandinavian Lodge — Steamboat Springs, Colorado

Enjoy a week of American Folk Dance including Squares, Contrasts, Rounds and Mixers in the spirit of the late "Pappy" Shaw.

The Dancing will be GREAT, the fellowship SUPERB, the staff OUTSTANDING, and the program UNBEATABLE!

For information and registration:

The Lloyd Shaw Foundation, Educational Mailings Division
1480 Hoyt Street, Lakewood, Colorado 80215
303 - 238-4090

Staff: Don Armstrong, John Bradford, Bob Howell, Bill Litchman, Deane & Helen Serena

Total cost: including room and board (5 nights), Double occupancy \$140.00 per person. Multiple occupancy available from \$115.00. Register NOW. Space is limited.

Deposit: \$40.00 per person

VISA



Synopsis: (Break) Circle to left — reverse single file — ladies backtrack — turn a right hand round partner — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — square thru to third hand — swing thru — boys run around that girl — couples trade — ferris wheel — pass on thru — swing corner — promenade.

Comment: "Shades of the past." Joe Lewis has returned to the recording field. Sounds like him; dance is comfortable and fits nicely with Kalox music. A good combination. Could easily have been a Workshop release.

Note the called side is done in key of B Flat as opposed to the instrumental side being recorded in key of F. Rating: ☆☆☆

I'LL BET YOU A KANGAROO — Lore 1161
Key: G Tempo: 128 Range: HB
Caller: John Chavis LG

Synopsis: (Break) Circle left — allemande left corner — do sa do own — men star left once around — meet partner — turn thru — allemande left corner — come back swing — promenade (Figure) One and three flutter wheel — sweep a quarter more — right and left thru — square thru three quarters — split

CHAPARRAL RECORDS

1425 Oakhill Drive
Plano, Texas 75075



MUSIC PRODUCED BY
JOHNNY GIMBLE and
THE ROADRUNNERS

NEW RELEASES

C-103 EXCELEATOR SPECIAL

(Patter) Called side by
Gary Shoemake

C-202 ROCKIN' IN ROSALIE'S BOAT (Flip Inst.)

by Jerry Haag

C-402 FLASH OF FIRE

(Flip Inst.) by Beryl Main

C-502 HONKY TONK HEROES

(Flip Inst.) by Ken Bower

NEW RELEASES BY ROADRUNNER RECORDS

RR 101 YOU PUT THE BOUNCE BACK (INTO MY STEP)

Flip Inst. by Paul Marcum

RR 201 SWEET FEELIN'S

Flip Inst. by Wayne Baldwin



Beryl Main



Jerry Haag



Gary Shoemake



Ken Bower

RECENT RELEASES

C-102 ROADRUNNER ROMP

(Patter) Called side by
Jerry Haag

C-201 SOMETHING ABOUT YOU BABY I LIKE (Flip Inst.)

by Jerry Haag

C-302 SOMEBODY LOVES YOU

(Flip Inst.) by Gary Shoemake

C-401 IF I HAD TO DO IT ALL OVER AGAIN (Flip Inst.)

by Beryl Main

C-602 FIVE FOOT TWO (Round

Dance) by John and
Wanda Winter



John and Wanda Winter



LOOK!!

YOUR OWN CLUB ANTENNA FLAG

in quantities as low as 75

CHOICE OF SIX GREAT DESIGNS
MANY COLOR COMBINATIONS

Contact your local Square Dance Shop or write

McGOWAN SIGN & PENNANT COMPANY

P. O. BOX 1967, MANKATO, MINNESOTA 56001 (507) 387-3863

Dealers inquiries invited

Write for catalog of our other promotional products.

outside two — around one — make line of four — forward up and back — star thru — California twirl — swing corner — allemande left — come back promenade.

Comment: An unusual record that will be difficult for callers to handle without a lot of practice. Tune to this reviewer becomes tiresome. Nice job by John. Music could be used as hoedown as melody line is practically "nil."

Rating: ☆+

LUCILLE — Bogan 1298

Key: C Tempo: 130

Caller: Lem Smith

Range: HC

LC

Synopsis: (Break) Walk around corner — come back do paso — partner left — corner right — partner left — allemande thar — boys back up — slip clutch — left allemande — weave ring — do sa do — promenade (Alternate break) Sides face grand square — four ladies promenade — swing partner — promenade home (Figure) One and three square thru four hands — pass the ocean — make a wave — swing thru — boys run right — bend the line — right and left thru — flutter wheel full around — swing — left allemande new corner — promenade.

Comment: One of the two companies releasing

RED BOOT ENTERPRISES



Don
Williamson



Johnny
Jones

NEW RELEASES

RB 129

OKLAHOMA by Don Williamson

RB 131

I GOT THE HOSS by Johnny Jones

RBS 1237

YOU PICKED A FINE TIME TO LEAVE ME

LUCILLE by Elmer Sheffield, Jr.

RBS 1238

GIRL WITH GARDENIAS by Johnnie Wykoff



Elmer
Sheffield, Jr.



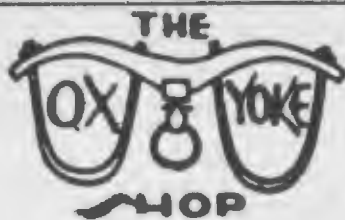
Johnnie
Wykoff

COMING SOON

HEAVEN'S JUST A SWING AWAY
ALL I HAVE TO DO IS DREAM



RED BOOT ENTERPRISES
ROUTE 8 COLLEGE HILLS
GREENEVILLE, TENNESSEE 37743



Tue, Wed, Thu, Sat 11-5

Friday 11-9

Closed Sunday & Monday

(HAVE MOBILE STORE WILL TRAVEL)

Mail Order Catalog Available

THE NEW SWINGER



WHITE & BLACK

A new handsome shoe in real leather patent finish. 1 1/4" narrow combination heel. Steel shank. Firm counter, nylon liner square toe. Sizes AA 6 thru 10; B 5 through 10; D 6 thru 9 1/2; EE 6 1/2 thru 9

\$17.98

Post./Ins. \$2.00

Some sizes still available in our original Urethane Swinger in White, Black, Red, Navy, Bone at postpaid **\$14.50**

Ruth E. deTurk

Reuel A. deTurk

1606 Hopmeadow St., Simsbury, Conn. 06070 • Phone (203) 658-9417

this tune. Popular tunes usually receive this treatment. This recording is very adequate, musically speaking, and the choreography could be slightly better than other releases.

Rating: ☆☆

WHOLE LOT OF THINGS TO SING ABOUT — Swinging Stars 110

Key: D Tempo: 130 Range: HA
Caller: Bob Fisk LA

Synopsis: Complete call printed in Workshop.
Comment: Easy tune for callers. Bob seems low in his key range but does not alter the release in any way. Figure flows well though

walking into a right and left grand from scoot back makes it difficult. Rating: ☆☆☆

OH LONESOME ME — Hi-Hat 484

Key: B Flat Tempo: 130 Range: HC
Caller: Dick Waibel LB Flat

Synopsis: (Break) Ladies center — men sashay — circle — ladies center — men sashay — circle — allemande left alamo style — balance — swing thru — turn thru — allemande left — grand right and left — promenade (Figure) Heads rollaway — star thru — swing thru — spin chain thru — boys circulate — count two times — recycle — pass thru — trade by

A Treasure Chest of Dance Material for CALLERS-TEACHERS and DANCERS



\$6.00

Here are the over 1,000 squares, patter calls and singing calls, rounds, contras, etc. taken from the 1976 and 1977 issues of SQUARE DANCING (Sets in Order) magazine. You'll find a wealth of material in this collection, including many drills and dances especially designed for your workshops and classes. This is a handy, one-volume collection arranged alphabetically in sections with an index for quick reference. No need to tear up those back copies of SQUARE DANCING. It's all right here in one jumbo 8 1/2" x 11" edition.

Calif. add 6% Sales Tax

Order from:

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Boulevard

Los Angeles, California 90048

RANCH HOUSE

New Releases



RH 102 Round Up/4 Wheel Banjo Hoedowns
RH 207 Solitaire by Darryl McMillan
RH 402 Ragged But Right by Johnny Walter
RH 502 Texas Woman by Tony Oxendine

RH 101 Ranch House Ramble/Sagebrush Hoedowns
RH 201 Movin' On by Darryl McMillan
RH 202 San Antonio Stroll by Darryl McMillan
RH 204 Sometime Goodtime Sometime Badtime by Darryl McMillan
RH 206 On the Rebound by Darryl McMillan
RH 302 It's Enough by Bill Terrell
RH 401 Sitting On Top of the World by Johnny Walter
RH 501 I Feel a Hitch Hike Coming On by Tony Oxendine

Produced by

Distributed by Corsair-Continental Corp.

Darryl McMillan, P.O. Drawer 880, Lynn Haven, Florida 32444, Phone (904) 265-2050

— square thru three quarters — swing corner
— promenade.

Comment: This tune has been released many times but this one may be the best one since it was first recorded by "Western Jubilee." Lots of dance movement including a right hand movement twice for men from star thru to swing thru. Above average recording.
Rating: ☆☆

Comment: A good release by Top with nice calling by Jack. It's comfortable and dancers should enjoy it. Hope all callers can handle the tune. A good buy for that middle of the evening relaxer.
Rating: ☆☆☆

RED HOT SPINNING TOPS — Top 25342

Key: B Tempo: 127 Rating: HB
Caller: Jack O'Leary LB
Synopsis: Complete call printed in Workshop.

RAMBLIN' FEVER — Hi-Hat 477

Key: F Tempo: 128 Range: HB Flat
Caller: Mike Sikorsky LC
Synopsis: (Break) Four men star by the right — turn partner left — do paso — corner by right — partner left — make allemande thar — men wheel into middle back up star — slip the clutch — skip four girls — left allemande

ORIGINALS BY ANN

This charming embroidery dress with distinctive Swiss styling is just in time for the holidays

Embroidery is on 65/35 poly-cotton perma press
Fully lined bodice Style #E-101
Sizes 8-16 Retail price \$49.95

When ordering state normal dress size, waist and skirt length

Colors: Red & White Embroidery on Red
Light Blue & White Embroidery on Light Blue
Royal Blue & White Embroidery on Royal Blue
Orange & Brown Embroidery on Brown



All dresses are of finest quality,
fabric and workmanship

Several styles & colors to
choose from

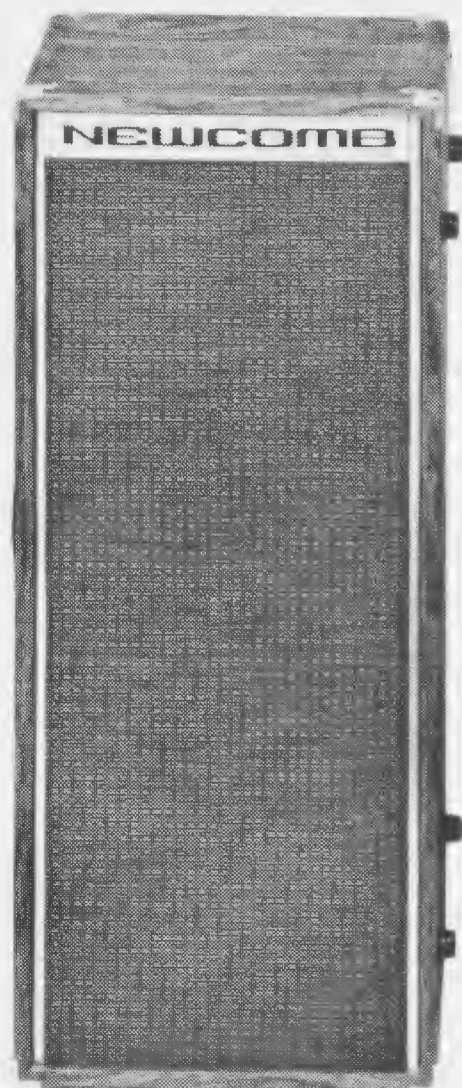
Write for FREE BROCHURE

Dealer inquiries welcome

COUNTRY MISS SQUARE DANCE FASHIONS

301 E. Court Street
Cambridge, Illinois 61238
Phone (309) 937-2381

NEWCOMB®

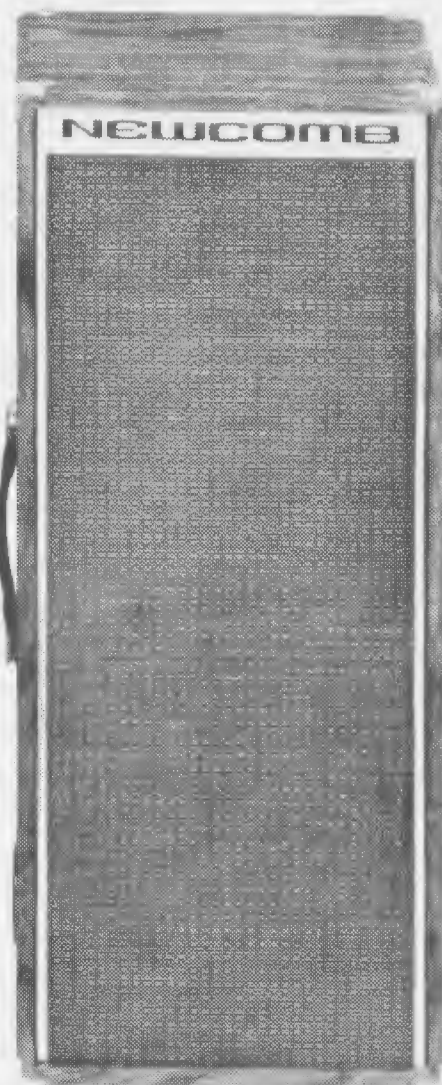


NEW! LIGHTWEIGHT AVT SERIES

AVT-1270V-2461

\$615.88

FOB Los Angeles
Calif. add 6% Sales Tax



Light weight but powerful best describes the AVT Series with a power output of 100 watts peak, 25 watts rms. High efficiency column speakers provide a concentrated beam of sound with attendant reduction in PA feedback problems for large halls and auditoriums. The amplifier/turntable weighs 17 pounds (6-7/8" X 14-1/16" X 14-1/16"); each CS 461 column speaker is 24 pounds (9-1/4" X 12-1/4" X 29"). Outstanding phono pickup and feather weight tone arm from the T Series are used to almost eliminate record wear. The dual-viewing neon strobe is visible even with a 12" LP on the turntable. Mike input accepts either a high or a low impedance dynamic microphone without modification. Special remote music volume control jack and Newcomb's exclusive pause master switch are featured in this system. Special circuitry protects output devices against overdriving, overloading and shorted speakers or leads.

Write for
Details

Also available — AVT-1270V-2H — \$417.40
(System with split-case open back speakers)



Callers' Supply Company

8459 EDMARU AVENUE • WHITTIER, CALIF. 90605
TEL. (213) 693-5976

BADGES BY PROFESSIONALS

GUEST

VISITATION BADGES

Over
15 Years of
Service to
Square Dancers

CLUB AND

FUN BADGES

*Send CLUB BADGE With Order for Design

*\$25.00 per 100 Minimum

Plus \$5.00 One Time Die Charge

*All orders Prepaid with \$1.00 postage

Delron's of **DELL Enterprises**

*New Methods to Make Your
Club Badges Stand Out

*Send Sketch or Present Badge
for Estimate and Sample

P. O. Box 364, Lemon Grove, Calif. 92045
(714) 469-2109

— do sa do — promenade (Figure) Heads
square thru four hands — corner do sa do —
swing thru — boys run right — half tag — cast
off three quarters — girls trade — recycle —
swing corner — left allemande.

Comment: An average recording and not one of
the better ones by Hi-Hat. The music is
monotonous. Figure is acceptable and dances
nicely. Rating: ☆+

ON THE STREET WHERE YOU LIVE —
Bogan 1297

Key: A Flat Tempo: 130 Range: HC
Caller: Lem Gravelle LC

Synopsis: Complete call printed in Workshop.

Comment: A nice flowing piece of choreo-
graphy using follow your neighbor. The tune
is well established and known by the
dancers. Good instrumental version. One of
the better releases recently by Bogan.

Rating: ☆☆+

LAWDY MISS CLAWDY

— Rhythm Records 116

Key: C Tempo: 132

Caller: Wade Driver

Range: HC
LC

Synopsis: Complete call printed in Workshop.

Comment: This is well recorded and its popu-
larity will depend on the way it is called by
callers. Dancers will need to move on this.



Bailey
Campbell



Walt
McNeel



C.O.
Guest

KALOX-Belco-Longhorn

NEW ON KALOX

K-1210 GETTING IT ON/WHATJAMACALLIT Hoedowns

LATEST RELEASES ON KALOX

K-1209 HELLO LOVE Flip/Inst. Caller: Joe Lewis

K-1208 LAST TIME I SAW HER Flip/Inst. Caller: Bill Peters

K-1207 ADIOS AMIGO Flip/Inst. Caller: C.O. Guest

NEW ON LONGHORN

LH-1021 WILD ABOUT HARRY Flip/Inst. Caller: Walt McNeel

RECENT RELEASES ON LONGHORN

LH-1020 HOW COME YOU DO ME LIKE YOU DO Flip/Inst. Caller: Rick Smith

LH-1019 IF YOU COME BACK TO ME Flip/Inst. Caller: Lee Swain

LH-1018 I WANT TO TAKE HER TO A SQUARE DANCE
Flip/Inst. Caller: Guy Poland

NEW ROUNDS ON BELCO

B-274A PALI BREEZES Waltz by Ed & Mary Susans

1st band music; 2nd band cued by C.O. Guest

B-274B TAKE IT EASY POLKA by Tom & Lillian Bradt

1st band music; 2nd band cued by C.O. Guest

B-273A ENGINE #9 Cues by John Helms

B-273B SWEET THANG Cues by Rocky Strickland

B-272A I WANNA BE AROUND Cues by Jack Ervin

B-272B LITTLE SNOW FLAKE Cues by C.O. Guest

PRODUCED BY KALOX RECORD DISTRIBUTING CO.

2832 LIVE OAK DRIVE • MESQUITE, TEXAS 75149 • Phone (214) 270-0616




Joe
Lewis



Bill
Peters



Lee
Swain

A black and white line drawing of a woman standing in profile, facing right. She is wearing a strapless, ruffled petticoat with multiple layers of ruffles and a lace trim at the hem. She is also wearing a simple, flat shoe. Her hair is pulled back into a ponytail.

Mona

Unsurpassed and unchallenged
by any other petticoat
in the world,

Mona of
Hollywood is the
style and quality
by which all other
petticoats have been
measured for more
than a third of a century.

Sold exclusively through better
square dance shops and western wear
stores from coast to coast.

If your dealer doesn't already stock
Mona's petticoats and pettipants,
suggest he get in touch with us.

After all, you deserve the best.

MONA OF HOLLYWOOD
12990 Branford Street, Suite 0
Arleta, California 91331
Phone: (213) 767-3186

SQUARE AND ROUND DANCE RECORDS BY MAIL



- In Business since 1949 at same location.
- Same day service on most orders.
- Catalog upon request. Include 50¢ postage & handling.
- One of the largest stocks in the Southwest.
- Quantity purchase discounts.



MAIL ORDER-MASTER RECORD SERVICE

P.O. BOX 7176 • PHOENIX, ARIZONA 85011 • TELEPHONE: (602) 279-5521

Good instrumental and fine piano playing execution. Rating: ☆☆☆

BLOODY MARY MORNING — Blue Star 2049

Key: B Flat Tempo: 130 Range: HC

Caller: Roger Chapman LB Flat

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — roll the girl half sashay — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three curlique — box circulate — boys run right — right and left thru — pass thru — do sa do — swing thru — turn thru — left allemande corner — back and do sa do — swing corner — promenade.

Comment: Not one of the better releases by Kalox. Music, as usual, is good but nothing else is outstanding. This reviewer still questions titles of songs like this one being good for square dancing without sounding too "homey." Rating: ☆+

FLIP HOEDOWN

BREAK 1-9 — Hi-Hat 635

Key: C

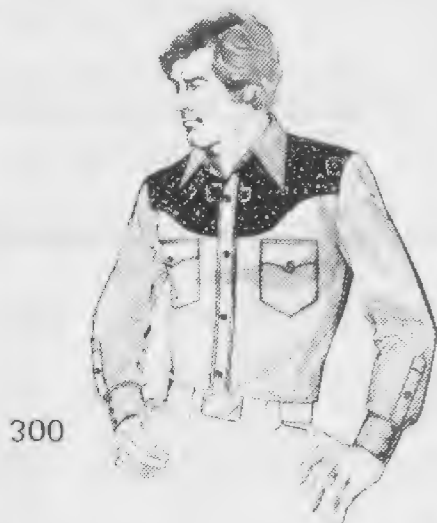
Tempo: 128

Caller: Dick Waibel

Comment: A recording for new callers to

MEN'S WESTERN SHIRT SERIES

Pattern No. 300 basic shirt can be the foundation of all your western shirts. Close-fitting shirt has decorative yokes, long sleeves, wide tapered cuffs, tailored shirt placket, patch pockets with pointed flaps. Topstitch trim. Buttons or gripper snaps. Additional yoke patterns, plain or fancy, available to create a new look every time you sew it.



MULTI-SIZE (14-14½ — 15) (15½-16-16½) (17-17½-18)

| | | | | | |
|-----------|--------|----------|--------|----------|--------|
| 300 Shirt | \$2.00 | 302 Yoke | \$.75 | 304 Yoke | \$.75 |
| 301 Yoke | \$.75 | 303 Yoke | \$.75 | 305 Yoke | \$.75 |



302



305



304



303



301

Dealer inquiries welcome.

Mail to: AUTHENTIC PATTERNS, INC.
P. O. Box 4560 Stockyards Station
Ft. Worth, Texas 76106

Pattern # _____ Sizes _____

TOTAL AMOUNT ENCLOSED \$ _____

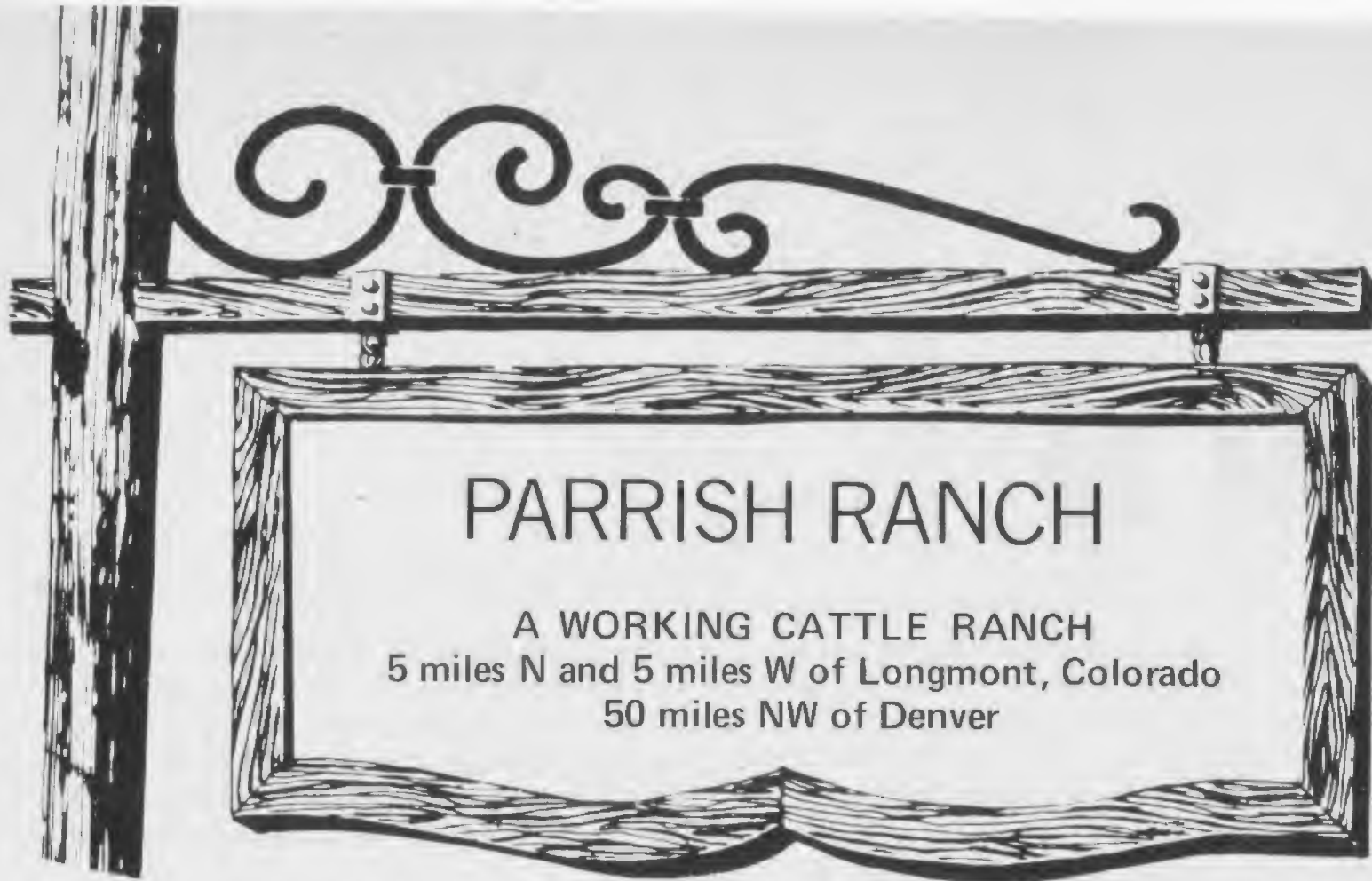
Name _____

Address _____

City _____ State _____ Zip _____

Add 75 cents per pattern for handling and postage.

☐ Complete Western Brochure for only 25¢.



**FOR A SQUARE AND ROUND DANCE VACATION WE THINK YOU WILL ENJOY!
JUNE 1 to AUGUST 26, 1978**

DANCING — The dance floor is all wood, screened, cross ventilated. Our staff will offer square and round dance workshops, evening dancing and afterparty entertainment. The program will be Mainstream dancing.

CALLER SESSIONS with Vaughn Parrish for all who would like to learn or improve.

Fishing — 2½ mile trout stream through the Ranch. **Swimming** — Spring fed, sun warmed, just right. **Horseback Riding** — Ranch horses — not plugs. **Hayrides & Cookouts** — Chicken fry, homemade ice cream, weiner roast, BYO steak fry. **Hookups for Trailers & Campers** — Water, electricity, Sewer, Flush Toilets, Bath Houses, Dump Station. **Tent Spaces**. Trailers Available for Rent. No Rooms. Motels available at Longmont, Colorado, at:

\$15.00 to \$30.00 per day EXTRA. Write for more details.

Ranch Rates:

\$20.00 per day, \$50.00 per 3-day weekend, \$120.00 per week per couple

Children \$10.00 to \$25.00 per week

CALENDAR FOR 1978

June 1 - 30 — Welcome Winter Texans to June in Colorado

Ray & Mildred Smith, Vaughn & Jean Parrish

Write for Special Details on this Program!

July 1 - 4 (Special Weekend) Ben & Irene Coleman, Vaughn & Jean Parrish

July 16 - 22 Ross & Penny Crispino, Scott & Valerie Smith, Vaughn & Jean Parrish

July 30 - Aug. 5 Dick & Charlene Spooner, Billy Wright, Vaughn & Jean Parrish

Aug. 6 - 12 Herb & Erna Egender, Vaughn & Jean Parrish

Aug. 13 - 19 Ralph & Arbra Silvius, Vaughn & Jean Parrish

Aug. 20 - 26 Ralph & Arbra Silvius, Vaughn & Jean Parrish

We dance with Frank Lane at The Dance Ranch near Estes Park on Wednesday nights — 20 miles from PARRISH RANCH. We dance with Red Rock Ramblers, Lyons, Colorado, on Saturday night — 5 miles from PARRISH RANCH. Fee for these two dance nights not included in package price.

Send deposit of \$20.00 for any length reservation to:

**VAUGHN & JEAN PARRISH
825 CHERRYVALE ROAD
BOULDER, COLORADO 80303
PHONE (303) 494-6922**

**Ranch Phone Longmont
(303) 772-5118
(when we are home)**



7915 N. CLARENDON AVE.
PORTLAND, OR. 97203



Daryl
Clendenin



Gordon
Sutton



Jim
Hattrick

By Daryl

C-003 PAPER DOLL

C-004 ROLLIN' WITH THE FLOW

C-005 THE ONLY HELL MY MOTHER EVER RAISED

C-009 TAKE A LOT OF PRIDE

By Gordon

C-006 JUST A LITTLE LOVIN'

By Jim

C-007 IT AIN'T ME

HOEDOWN

C-501 DAZZLE/BANDIT

Distributed by Corsair-Continental

practice with. Heavy afterbeat rhythm with shuffle sound in background. One side has called version for callers to listen to for execution of spin chain thru. Rating: ☆+

(WALKTHRU, continued from page 21)

cardboard box. St. Patrick was a pair of work coveralls stuffed, a paper bag head, a mop for hair, dressed authentically in white bishop's robes made of old sheets and floral crepe paper pinned to the edges for trim. Crosses on his chest and back were made of crepe paper as was his mitre. When assembled, the point of his

head dress touched the ceiling. He carried in one hand the white bell (a Christmas paper bell) legend ascribes to him, and a paper shamrock. Around St. Patrick were placed standing trees and shrubs, yew and willow included, so he looked as if he were just emerging from the forest.

"Though perhaps there was no magic in our modern sense, the instant reaction of the dancer entering the hall was at least that he was walking into something different and novel and he rose emotionally. Your dancers will too."

Meg Simkins

119 Allen Street
Hampden, Mass. 01036

Everything
for SQUARE DANCERS

Please send for our
Free Catalog

P-700 Nylon Ruffles

100 yards of soft Nylon Ruffling is used to trim this very full three skirt nylon "horsehair" bouffant. This is not only a very durable, but beautiful garment. Heavy elastic waistline is double stitched for comfort and long wear.

\$17.00

Colors:

White/White ruffles

White/Pink ruffles

White/Blue ruffles

White/Multi-colored ruffles

Pink, Blue & Yellow

Black/Black ruffles

Red/Red ruffles

Soft Pink/Soft Pink ruffles

Yellow/Yellow ruffles

Blue/Blue ruffles

Brown/Brown ruffles

Orange/Orange ruffles

Sizes: Small, medium, large

Length: 19" 21" 23"

Please give waist size & length desired



Handling
\$1.25 each

The finest
square dance shoes
in America!



selva World's leading manufacturer of dance and gymnastic footwear
For the nearest Selva Agency, write to Selva, 47-25 34th Street, Long Island City, N.Y. 11101

**LET YOUR
SQUARE DANCE CLOTHIER
HELP YOU**

Dress for the Dance



THE ALLEMANDE SHOP
1561 Haslett Rd.
Haslett, Michigan 48840

ARZY'S
2634 Wilshire Blvd.
Santa Monica, Ca. 90403

BAR G SADDLERY
1066 E. Michigan Ave.
Ypsilanti, Mi. 48197

**B-BAR-B SQUARE DANCE
APPAREL & RECORDS**
6313-6315 Rockville Road
Indianapolis, Ind. 46224

BONANZA WESTERN SHOP
133 E. Park Avenue
El Cajon, Ca. 92020

THE BRIDLE AND TACK SHOP
13530 Tesson Ferry Rd.
St. Louis, Mo. 63128

BUCKLES & BOWS
320 Dundurn St., S.
Hamilton, Ont. Canada

C & M WESTERN WEAR
3820 Stewart Rd.
Doraville, Georgia 30340

CALICO COUNTRY
1722 "C" Sweetwater Rd.
National City, Ca. 92050

CALICO HOUSE
1166 Hooksett Rd.
Manchester, N.H. 03104

**CAROL'S SQUARE DANCE
CORRAL**
1672 So. 21st St.
Colorado Springs, Co. 80904

THE CATCHALL
1813 Ninth Street
Wichita Falls, Tx 76301

**C BAR S SQUARE DANCE
APPAREL & RECORDS**
5640 E. Mockingbird Ln.
Dallas, Tx. 75206

**CHEZ BEA SQUARE
DANCE CREATIONS**
650 N.E. 128th St.
North Miami, Fla. 33161

**CIRCLE EIGHT SQUARE
DANCE SHOP**
5517 Central Ave. NE
Albuquerque, N.M. 87108

COLLEEN'S COTTAGE
231 N. Porter St.
Cleveland, Ohio 45002

**CONARD'S SQUARE DANCE
SHOP**
710 - 3rd Avenue N.
Lewistown, Mt. 59457

THE CORRAL
41 Cooper Ave.
West Long Branch, N.J. 07764

COUNTRY CORRAL
12041 Beach Blvd.
Stanton, Ca. 90680

COUNTRY FASHIONS
5239 N. Harlem Ave.
Chicago, Il. 60656

DANCE-RANCH
Carrollton Shopping Center
New Orleans, La. 70118

THE DANCERS CORNER
2228 Wealthy SE
Grand Rapids, Mich. 49506

DART WESTERN SHOPPE
1414 E. Market
Akron, Ohio 44305

**DIXIE DAISY SQUARE DANCE
& WESTERN WEAR**
1355 Odenton Rd.
Odenton, Md. 21113

**DON'S SQUARE DANCE
APPAREL**
107 E. Sangamon Avenue
Rantoul, Ill. 61866

DO PASSO
203 Vermont St.
Buffalo, N.Y. 14213

**DORIS' SQUARE DANCE AND
WESTERN WEAR**
8575 W. Colfax
Denver, Colo. 80215

**DOROTHY'S SQUARE DANCE
SHOP**
3502½ Strong Ave.
Kansas City, Ks. 66106

THE DO-SI-DO SHOP
1138 Mosby Rd.
Memphis, Tenn. 38116

**DOUBLE W DANCE WEAR
and WARES**
1172 Edgell Road
Framingham, Mass. 01701

For only \$9.50 per month, a clothing store dealer may reach the homes of more than 25,000 square dancers. That means somewhere in the neighborhood of 75,000 square dancers—all potential clothing buyers. If you're interested in a listing write to Dress for the Dance, SQUARE DANCING Magazine, 462 North Robertson Boulevard, Los Angeles, California 90048.

ELAINE'S
11128 Balboa Blvd.
Granada Hills, Ca. 91344

ELAINE'S KOLLECTIONS
2030 N. 12th Ave.
Pensacola, Fla. 32503

**MADelyn FERRUCCI
CREATIONS**
Brewster & Lake Rds.
Newfield, N.J. 08344

F & S WESTERN SHOP
1553 Western Ave.
Toledo, Ohio 43609

**FASHIONS BY
MR. PHILLIP, INC.**
P.O. Box 3599
Cranston, R.I. 02910

**FAWCETT'S SQUARE DANCE
SHOP**
412 W. Sam Houston
Pharr, Tx. 78577

**GEORGIA'S WESTERN &
CASUAL WEAR**
Box 158, Rt. #58
St. Petersburg, Pa. 16054

THE HAYSEED SHOP
246 S. Arizona Ave.
Chandler, Az. 85224

**IRONDA SQUARE DANCE
SHOPPE**
759 Washington Ave.
Rochester, N.Y. 14617

K & K DRESS MFG. CO.
5733 Lankershim Blvd.
N. Hollywood, Ca. 91601

**KATHLEEN'S SQUARE
DANCE SHOP**
508 W. Chestnut St.
Chatham, Il. 62629

STORES handling square dance clothing are invited to write SQUARE DANCING regarding a listing on this page.

SQUARE DANCING

MAGAZINE
MAY BE
PURCHASED
AT THESE
STORES



KROENING'S OF BALTIMORE
4313 Harford Rd.
Baltimore, Md. 21214

LENORE'S PETTICOATS
P.O. Box 607
Deland, Fl. 32720

LE-RE SQUARE DANCE SHOP
2615 E. Harry
Wichita, Kansas 67211

MAREA'S SQUARE DANCE SHOP
Cor. Love & (3749) Zimmerly Rds.
1/2 mile off 832
Erie, Pa. 16506

THE MAREX CO.
506 1/2 W. Columbia
Champaign, Il. 61820

MARTY'S SQUARE DANCE FASHIONS
404 Cherokee Dr.
Greenville, S.C. 29615

McCULLOCH COSTUME & DANCEWEAR CENTER
1034 Dundas St.
London 31, Ontario, Canada

McCREERY DANCE WEAR
214 Iowa Ave. (Highgrove)
Riverside, Ca. 92507

NICK'S WESTERN SHOP
245 E. Market St.
Kingsport, Tenn. 37660

OBIES WESTERN & SQUARE DANCE FASHIONS
614 S. Lake St. (Rt. 45)
Mundelein, Ill. 60060

ONELL'S APPAREL
4818 Louisville Ave.
Lubbock, Tx. 79413

PALOMINO SQUARE DANCE SERVICE
2920 Washburn Cir.
Minneapolis, Mn. 55423

PEARL'S OF RALEIGH
2109 Franklin Rd.
Raleigh, N.C. 27606

PEARL'S WESTERN FASHIONS
Dawes Ave.
Clinton, N.Y. 13323

THE PRINCESS SPECIALTY SHOP
584 Main St.
So. Portland, Me. 04106

THE PROMENADER
4690 Convoy St.
San Diego, Ca. 92111

PROMENADE SHOP
4200F 62nd Ave. N.
Pinellas Park, Fl. 33565

PROMENADE SHOP
11909 N.E. Halsey
Portland, Or. 97220

THE QUALITY WESTERN SHOP
1894 Drew St.
Clearwater, Fla. 33515

RILEY'S RANCH CORRAL
750 Northgate Mall
Seattle, Wa. 98125

ROMIE'S SQUARE DANCE & WESTERN WEAR
3827 El Cajon Blvd.
San Diego, Calif. 92105

RUTHAD PETTICOATS AND PANTIES
8869 Avis
Detroit, Michigan 48209

SHIR-LAINE'S SQUARE DANCE SHOP
7925 Highway 90 West
Theodore, Ala. 36582

SHIRLEY'S S/D & MAIL ORDER SHOPPE
Route 9-D
Hughsonville, N.Y. 12537

SMITH'S SQUARE DANCE SHOP
10125 East 12th St.
Tulsa, Ok. 74128

THE SQUARE DANCE SHOP
1602 S. Monroe
Amarillo, Tx. 79102

THE SQUARE DANCE SHOPPE
2527 W. Pawnee
Wichita, Kan. 67217

THE SQUARE FAIR SHOP
7408 Atlantic Blvd.
Jacksonville, Fla. 32211

SQUARE FASHIONS MFG. CO.
1501 W. Hwy 82
Gainesville, Texas 76240

SQUARE FLAIR ORIGINALS
P.O. Box 357 Country Club Road
Sparta, Il. 62286

SQUARE-ROUNDER
3413 High St.
Portsmouth, Va. 23707
and
Square Rounder Building
Goshen, Va. 24439

SQUARE TOGS
11757 Hwy. 42
Sharonville, Ohio 45241

SQUARE WEAR SHOP
7108 66th St. N.
Pinellas Park, Fl. 33565

SWINGIN' SQUARE SHOP
1614 MacDade Blvd.
Folsom, PA. 19033

TINGUE'S SQUARE WEAR
1987 Yale Ave.
Williamport, Pa. 17701

TOGS FOR TAWS
Rte. 10, Box 487
Tyler, Tx. 75707

TOWN & COUNTRY PETTICOATS
24 New Road
East Amherst, N.Y. 14051

WAGON WHEEL HOUSE
728 S. State St.
Salt Lake City, Ut. 84110

WESTWARD HO
47 W. Williamsburg Rd.
Sandston, Va. 23150

WHEEL AND DEAL SHOP INC.
Rt. 115, Yarmouth Rd.
Gray, Maine 04039

WHEEL AROUND COUNTRY WESTERN WEAR
2308 Neuse Blvd. P.O. Box 3055
New Bern, N.C. 28560

THE WHIRL AND TWIRL SHOP
4160 W. Walton
Drayton Plains, Mi. 48020



NAME BADGES

NAME ONLY, TOWN
AND/OR CLUB **90c**

Illinois Residents—add 5% sales tax.
Any state shape, with name and town
\$1.25 ea. and up

WRITE FOR A NEW FULL LIST OF
ACTIVITY BADGES AND NEW BROCHURES

We make and design any shape badge.
Enclose sketch and quantity of initial order
for our prices.

Write for brochure and full information

A TO Z ENGRAVING CO.

1150 Brown St., Wauconda, Ill. 60084

Everything for the Dancer

Full line of apparel for ladies & gents.

PETTICOATS: Asst. colors. S, M, L,
\$11, \$15, \$22. PETTIPANTS:

Mid-thigh, rows of lace. Asst. colors.
S, M, L, XL, \$8.

DANCE SHOES by Ringo, Classic and
Majestic. M, N widths.

Brochure on request.

2228 Wealthy Street S.E.

Grand Rapids

Michigan 49506

Phone 616 - 458-1272

Mail and
Phone
Orders promptly
filled.



Windsor Records
JUST FOR DANCING

Produced by Shelby Dawson

334 Annapolis Dr.,

Claremont, Ca. 91711

Distributed by

Twelgrenn & Corsair

5074 Livin' On Love Street by Bob Parrish

5073 Ain't It Good by Warren Rowles

5072 Wait Till the Sun Shines by Al Stevens

5071 Gypsy by Shelby Dawson

5070 The Door Is Always Open

by Nelson Watkins

5069 Heartaches by Al Stevens

5064 My Melody of Love by Dick Parrish

SQUARE DANCE DATE BOOK



Jan. 6-8 — 2nd Annual R/D Clinic, Lake Mirror
Auditorium, Lakeland, Florida

Jan. 13-15 — Aloha Weekend, French Lick
Sheraton Hotel, French Lick, Indiana

Jan. 19-22 — 30th Annual So. Arizona S/R/D
Festival, Community Center and Old Pueblo
Dance Center, Tucson, Arizona

Jan. 20 — Dinner Dance, NCACC Gym, Bethle-
hem, Pennsylvania

Jan. 20 — Jack Frost S/R/D Festival, Memorial
Auditorium, Burlington, Vermont

Jan. 20-22 — Red Boot Roundup, Civic Audi-
torium, Gatlinburg, Tennessee

Jan. 20-22 — Winter Getaway, French Lick
Sheraton Hotel, French Lick, Indiana

Jan. 21 — Mid-Winter Dance, East Park Com-
munity Center, Houma, Louisiana

Jan. 25 — 20th Annual Funstitute, Crestview
School, Salt Lake City, Utah

Jan. 27-29 — SIOASDS Asilomar Weekend,
Pacific Grove, California

Jan. 27-29 — Mid-Winter R/D Festival, Lake
Mirror Auditorium, Lakeland, Florida

Jan. 28 — Blue Ridge Shufflers S/D, Wm.
Fleming Hi School, Roanoke, Virginia

Jan. 28-29 — 18th Annual S/D Festival, Lane
Co. Fairgrounds, Eugene, Oregon



Wade
Driver



Bob
Baier



Pat
Barbour

RR-401 "So You Want to Learn to Clog"
Instructional Record by Wade Driver
Rounds

RR-501 Wind Me Up
by Dave & Nita Smith
Hoedowns

RR-301 Rhythm Special by Wade Driver

RR-302 Brandy by Pat Barbour

Singing Calls

RR-112 Lukenbach, Texas by Bob Baier
RR-113 If We're Not Back In Love by Monday
by Wade Driver

RR-114 Two Pairs of Levis by Pat Barbour
RR-115 Some Broken Hearts Never Mend
by Wade Driver

RR-116 Lawdy Miss Clawdy by Wade Driver
CD-209 Kelly Keep the Lights A'Burning by Les Main

RHYTHM RECORDS • 2542 Palo Pinto, Houston, Texas 77080 (713) 462-1120



Jonel



Tastefully adorn your home,
and at the same time identify
yourselves to all as
SQUARE DANCERS.

Beautifully cast in aluminum
and finished in flat black
enamel with white
letters. We offer
a handsome, larger
than usual, lamp
post sign.



ACT NOW!

Send prepaid
check or money order

We have a special deal
for callers.
Inquiries invited

18½" x 17½"

\$22.50

Please PRINT name desired.

Sign is lettered on both sides.

Top line: "The" only. Bottom line
13 letters maximum.

Jonel

Also available with same
Square Dance Couple

Mail Box Sign **\$22.50**

Weathervane **\$32.50**

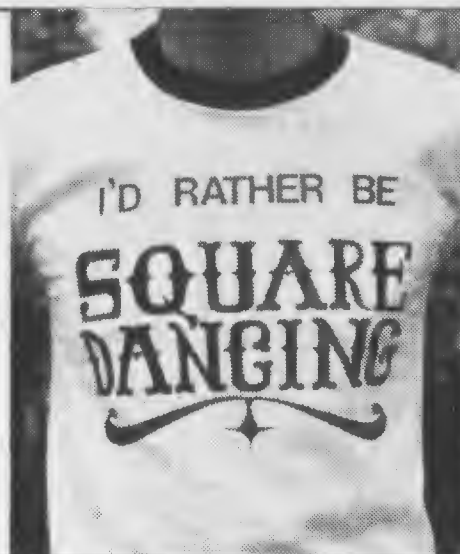
JONEL BOX 107, 331 ATHENS ST., JACKSON, OHIO 45640

Tel: (614) 286-4363

Watch for our Motor Coach at square dance events. We'd like to meet you!

FOR SQUARE DANCIN' FUN

Cotton T-shirt in yellow or
lite blue. Also white w/navy.
Adult sizes S-M-L-XL \$5.50
Child 6-8, 10-12, 14-16 \$5.00
Add 50¢ ea. p&h ill. add 5%
Check/money order, please
SQUARE THINGS
P.O. BOX 325 DEPT. RDJ
WILMETTE, IL. 60091
Send for free "Thing Book"



ALSO FROM SQUARE THINGS

- needlepoint • tank
tops • badge banner
- crewel • napkins
- balloons • cookie
cutters • throw pillows
- counted cross stitch



- Jan. 30-Feb. 4 — SIOASDS Asilomar Winter
Institute, Pacific Grove, California
Feb. 3-5 — Honeymooners' Weekend, French
Lick Sheraton Hotel, French Lick, Indiana
Feb. 10-11 — 31st Annual S/R/D Festival, Civic
Plaza, Phoenix, Arizona
Feb. 10-11 — Okefenokee Square-Up, City
Auditorium, Waycross, Georgia
Feb. 10-12 — Sweetheart Special, French Lick
Sheraton Hotel, French Lick, Indiana
Feb. 11 — Sweetheart Dance, Loveland High
School, Loveland, Colorado
Feb. 17 — Valentine's Day Party, NCACC Gym,
Bethlehem, Pennsylvania
Feb. 17-19 — Snowflake Festival, Madison
Middle School, Albuquerque, New Mexico
Feb. 17-19 — Advanced Level Weekend, French
Lick Sheraton Hotel, French Lick, Indiana
Feb. 17-19 — Fresno Squar-Rama '78, Conven-
tion Center, Fresno, California
Feb. 24-26 — Get Together, French Lick
Sheraton Hotel, French Lick, Indiana

(THE 27th NATIONAL,

continued from page 32)

in 1910 after construction from native stone
quarried on the grounds. The ranch and home

became a showplace that annually attracted
thousands of visitors. The 1908 home and
furnishings of its 14 rooms are maintained as
the Lillies enjoyed them in their lifetime.

The Pawnee Bill Museum, constructed of
materials similar to the Mansion, reminisces,
through displays, Pawnee Bill's Wild West
Shows and his days of teaching and befriending
the Indians. Auto tours are permitted in the
buffalo pasture for viewing herds of Texas
longhorn cattle, and of course, the buffalo.
Picnic facilities featuring unique teepee tables,
are available. Today guided tours are conducted
through the Museum daily except Monday.

IN MEMORIAM

With sadness we report the passing of several
members of the square dance world.

Elmer A. Larsen, San Diego, California

Carl Rund, caller, Williston, North Dakota

Dennis and Marlene Kelley, caller from
Norfolk, Nebraska, killed in a plane crash while
returning from a calling engagement.

Charles Geischeck, Pinellas Park, Florida

We join with square dancers everywhere in
extending condolences to the many friends and
members of the families.



**15075 Susanna
Livonia, MI 48154**

NEW RELEASES

- TNT 109** It's So Easy to Love You Flip/Inst. called by Joe Prystupa
TNT 110 You're the Reason Round cued by Jeanne Heater
TNT 111 Lemon Tree Flip/Inst. called by Larry Prior
TNT 112 Mack Is Back Flip/Inst. called by Sam Mitchell
TNT 113 Teddy Bear Flip/Inst. called by Al Roberts
TNT 114 Happy Go Lucky Day by Sam Mitchell
TNT 115 Prissy Round cued by Charles Lovelace
TNT 116 Sunny Side by Gordon Fineout



Joe
Prystupa



Larry
Prior



Sam
Mitchell

An Open Letter From Your Feet.

Dear Boss:

Frankly, we wish that you had gone into something like stamp collecting or chess. Anything to take some of the pressure off of us.

But, you do like square dancing. And, all of those do si do's and allemande lefts are murder on us!

We'd feel so much better if you'd put a pair of "Happy Feet"™ in your shoes. "Happy Feet" are liquid and foam filled innersoles that actually massage your feet and provide soothing relief with every step.

So, how about it, Boss? Don't we deserve some TLC? "Happy Feet." For every walking moment.

Sincerely,

Your Feet

P.S. By the way, "Happy Feet" distributorships are available. You really ought to look into it.

This line curves around the ball of your feet to give you the comfort you need, exactly where you need it.

This heavy duty, ultrasonically sealed polyvinyl is guaranteed to never spring a leak under normal wear.

This special foam and liquid combination creates a cushion that follows the contours of your feet. It's like a foot massage.

Non-irritating edges will never damage stockings or hose. And, "Happy Feet" are hand washable in any detergent.



Striegel & Associates, Inc.
15032 "A" Redhill Ave., Tustin, CA 92680

Name: _____

Address: _____

City: _____

State: _____ Zip Code: _____



Please send to me _____ pairs of "Happy Feet" in the following unisex size(s):

_____ Petite (fits 5-6); _____ Small (fits 7-8); _____ Medium (fits 9); _____ Large (fits 10-11); _____ X-Large (fits 12). I enclose a check or money order in the amount of \$4.95 for each pair, plus 75 per pair for postage and handling.

☐ I would like details concerning how I can become a "Happy Feet" distributor.

fashion feature



A bold navy and white polka-dot print is accented with white eyelet in this dress by Emma Oehmke. Wide eyelet trim is used around the sleeves and to indicate a collar on

the bodice. Two panels of eyelet material on the skirt alternate with the basic fabric. A wide ruffle finishes the hemline. Easy to care for in a washable dacron fabric.

FASHIONS

BY NITA SMITH



2011 So. College Ave.
Bryan, Texas 77801
Wholesale & Retail



SAVE ON SLIPS

CLASSES & CLUBS

Write for full information about our
GROUP DISCOUNT PLAN
Be the Best Dressed Club in Town!
Prices Subject to Change

PETTICOATS

CLOUD NINE — NYLON SHEER ORGANZA

The Bouffant everyone has been waiting for — it is wonderfully comfortable to wear! Light and airy — brilliant theatrical colors — any size.

| | | | | | | | |
|---------------------------|---------------|---------------------------|---------------------------|----------------------------|--------|-------|--------|
| 40 yd sweep . . . \$25.95 | | 60 yd sweep . . . \$31.95 | 80 yd sweep . . . \$39.95 | 100 yd sweep . . . \$49.95 | | | |
| Solid Colors | | | | | | | |
| Hot Pink | Lt. Blue | Dk. Brown | Purple Grape | Royal | Navy | Lilac | Purple |
| Candy Pink | Turquoise | Fluor. Magenta | Kelly Green | Black | Yellow | Mint | White |
| Lt. Pink | Fluor. Orange | Moss Green | Lime Green | Red | Orange | Beige | |

CLOUD NINE RAINBOWS and other MULTI COLORS

| | | | |
|---------------------------|---------------------------|---------------------------|----------------------------|
| 40 yd sweep . . . \$29.95 | 60 yd sweep . . . \$34.95 | 80 yd sweep . . . \$43.95 | 100 yd sweep . . . \$52.95 |
|---------------------------|---------------------------|---------------------------|----------------------------|

SATIN STRIPE PETTICOATS

A fine, permanent finish marquisette with a satin stripe woven into the fabric. . . In White, Black, Red, Orange, Pink, Navy, Lime, Hot Pink, Yellow, Lt. Blue, Brown, Purple

| | | |
|---------------------------|---------------------------|---------------------------|
| 35 yd sweep . . . \$26.95 | 50 yd sweep . . . \$31.95 | 75 yd sweep . . . \$39.95 |
|---------------------------|---------------------------|---------------------------|

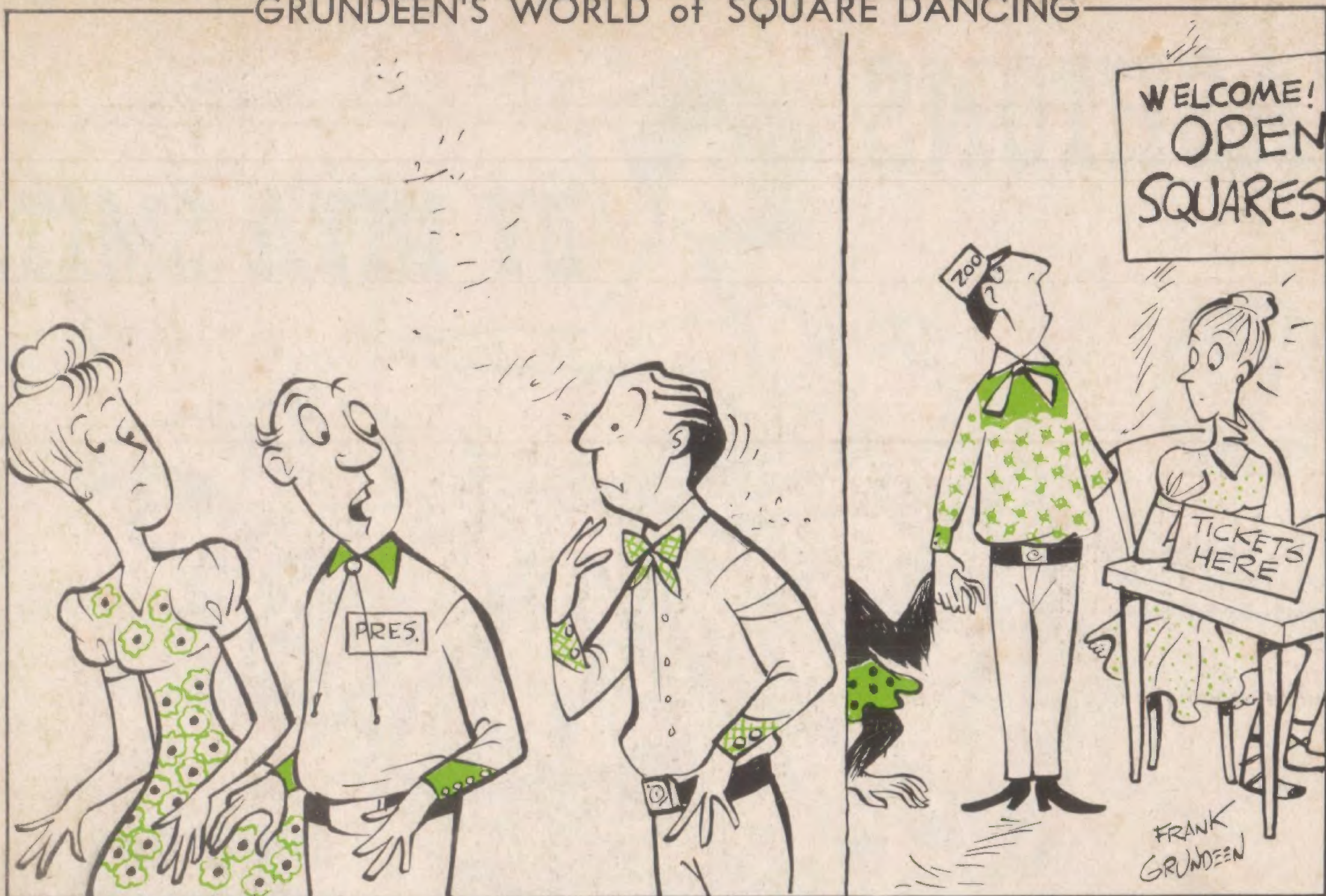
PARTY PETTICOATS OF NYLON MARQUISETTE

Colors: White, Black, Red, Navy, Purple, Pink, Lilac, Coral, Orange, Br. Yellow, Kelly Green, Brown, Lt. Blue, Royal Blue, Shocking Pink, Yellow Gold, Lime Green, Mint Green, Turquoise

| | | | |
|---------------------------|---------------------------|---------------------------|----------------------------|
| 35 yd sweep . . . \$17.75 | 50 yd sweep . . . \$19.95 | 75 yd sweep . . . \$29.95 | 100 yd sweep . . . \$34.95 |
|---------------------------|---------------------------|---------------------------|----------------------------|

Handling charge on all petticoats — \$1.75 (covers insurance, mailing, etc.)

GRUNDEEN'S WORLD of SQUARE DANCING



"He's got a WHAT for a partner?"

The BEST SQUARE SHOE in All America

At This Price

COMPARE AND
YOU'LL AGREE

\$29⁹⁵



Widths A-B-C-D-E-EE-EEE

Sizes 6-12

Colors — Black or Brown

We pay postage anywhere

All Leather — Top Quality

GORDON BROTHERS

2488 PALM AVE.

BOX 841 - HIALEAH, FLORIDA 33011